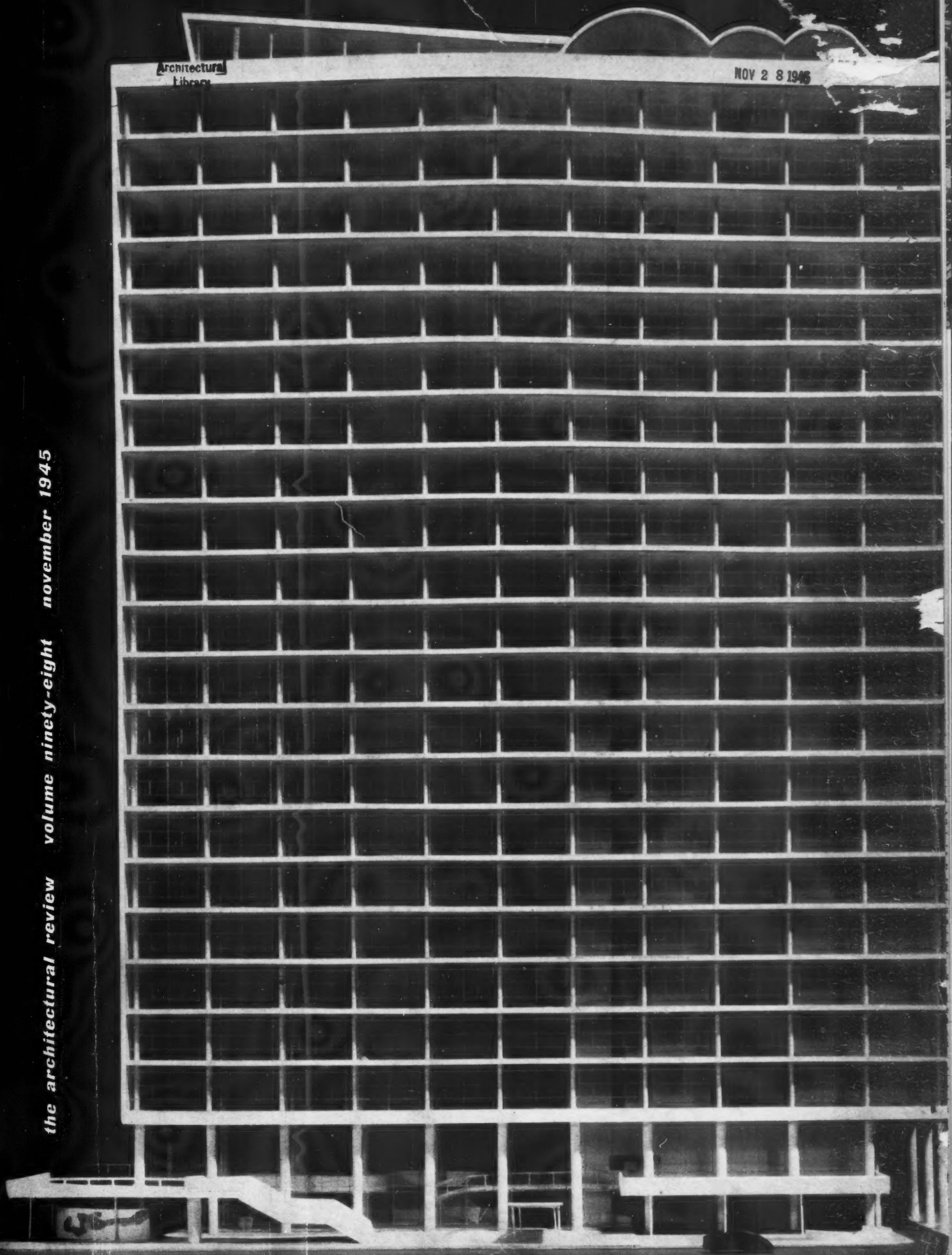


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# KINGSTON

## *factory-made*

# PERMANENT HOMES

AN ANNOUNCEMENT OF TARRAN INDUSTRIES, LTD.

Kingston Building Industries, Ltd., a subsidiary of Tarran Industries, Ltd., has now completed plans for Kingston factory-made permanent homes and production is about to begin.

The Kingston method of construction, perfected by the Company's technical experts, provides for the complete manufacture of houses, flats and other buildings with a life of at least 60 years, using factory production methods throughout.

Tarran Industries, Ltd. are at present engaged on Ministry of Works contracts for 11,000 temporary houses. Of these, 1,000 houses in the Hull programme will be manufactured by autumn, and erected before the end of the year.

At the same time, the organization of the Company is being extended to accommodate a greatly increased future production of Kingston factory-made permanent homes.

**1** The Company at present operates factories at Hull, Thorpe, Middlesbrough and Bellshill, Glasgow.

**2** The Company proposes to acquire or erect a further seven factories in carefully chosen districts dividing the country into regions. This makes possible the full utilization of local labour and minimizes transport difficulties.

**3** The Kingston method of construction is based on the principle of producing the complete house in the factory and reducing site work to a minimum.

**4** The Kingston method of construction is not tied to any one material. Materials are used according to their suitability.

**5** Kingston factory-made permanent homes offer a diversity of colour and texture in the outer skin in order that they may be in keeping with varying local traditions and landscapes.

**6** Interior equipment is efficient and comprehensive and great care has been given to the planning of the kitchen and bath room. Every home will have constant hot water and an open fire in the living room.

**7** Kingston factory-made permanent homes are despatched from regional depots in complete units ready for immediate erection on site. Thus, delay caused by incomplete deliveries is avoided.

**8** Using the Kingston method of construction, a complete house can be erected on site within two days.

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# The Architectural Review

## CONTENTS FOR NOVEMBER, 1945

FROM HENRY MOORE'S SHELTER SKETCH BOOK	... 118
YORK ASSEMBLY ROOMS. By Oliver Sheldon	... 119
A GREENWICH TREASURE HUNT. By C. W. Craske	... 122
THE AMERICAN PLANNING TRADITION. Part Two. By Christopher Tunnard	... 126
CONGRESS HALL, ZURICH. Architects: M. E. Haefeli, W. M. Moser and R. Steiger	... 135
RED INDIAN CATHEDRAL. By Lance Sieveking	... 143
DESIGN REVIEW	... 144

### BOOKS

THE TRUTH OF THE SHELTERS. By Nikolaus Pevsner. Review of "Shelter Sketch Book" by Henry Moore	... 147
A HOMESICK MYTH. By John Summerson. Review of "Greek Revival Architecture in America," by Talbot Hamlin	... 147
GOD'S PLENTY. By K. A. Esdaile. Review of "British Architects and Craftsmen. A Survey of Taste, Design and Style During Three Centuries, 1600 to 1830," by Sacheverell Sitwell...	... 147
UNBRIDLED ANTIQUARIANISM. By J. M. Hastings. Review of "Houses of Parliament," by Hans Wild and James Pope-Hennessy	... 148
HOUSING POLICY AFTER THE LAST WAR. By Ernest Watkins. Review of "Housing and the State," by Dr. Marian Bowley	... 148
NATIONALISM AND ART HISTORY. By Peter F. R. Donner. Reviews of "Polish Art," by Jorzy Zarnecki, and "Studies in Polish Architecture," by Jerzy Faczynski	... 148
SHORTER NOTICES	... 148

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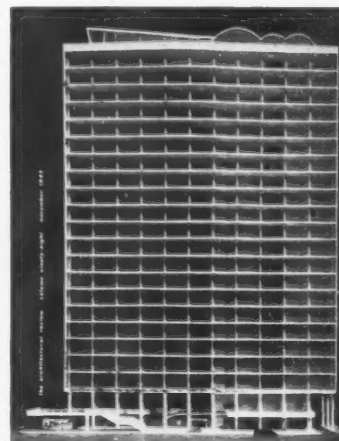
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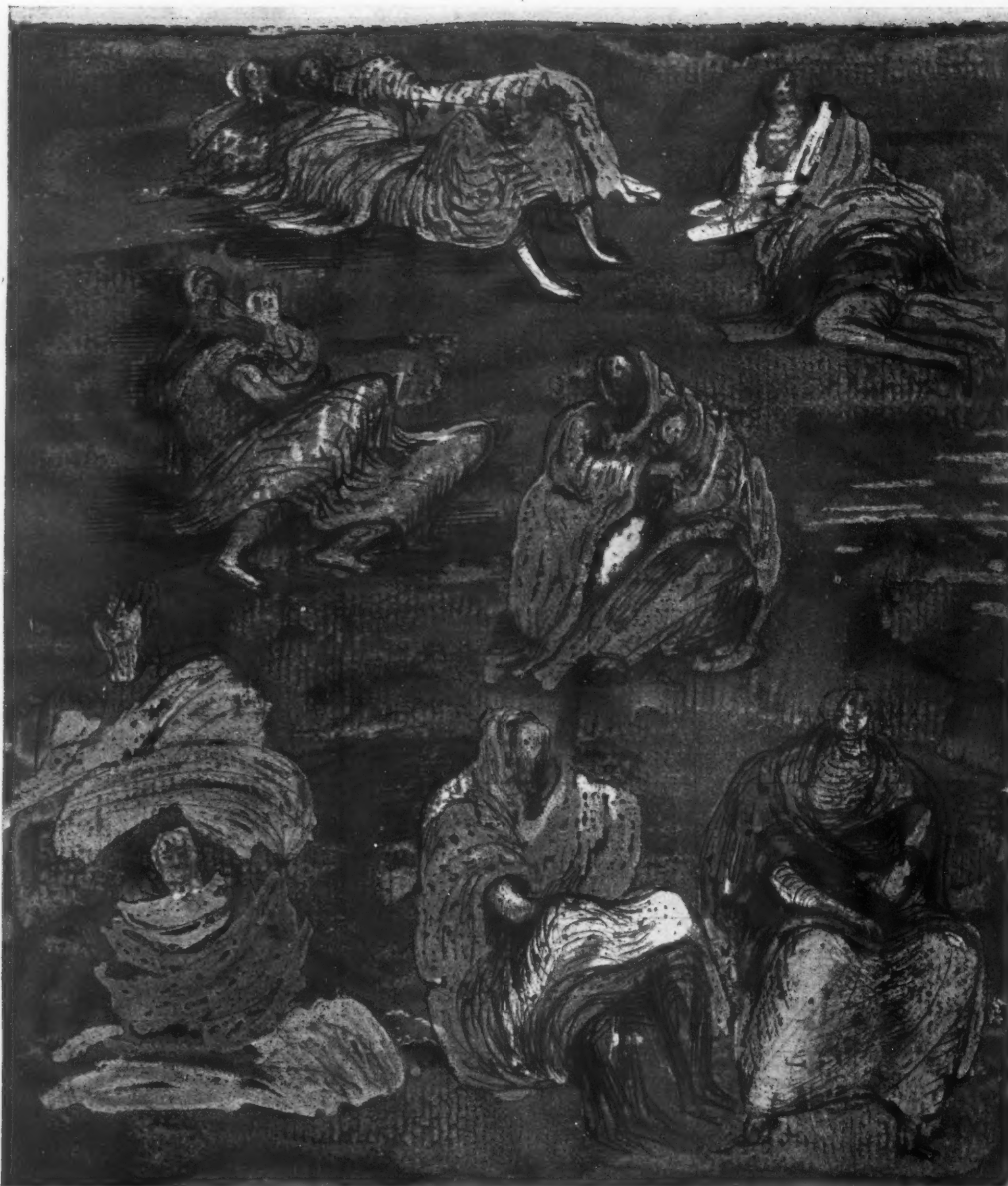
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THREE SHILLINGS AND SIXPENCE

**THE COVER.** An architectural competition was held recently in Rio de Janeiro for designs for the Central Offices of the Rio Grande do Sul Railway. The prize was awarded to the architects Alfonso Eduardo Reidy, member of C.I.A.M., and J. Moreira. The view here of a model of the building shows the all-glass south wall. The whole of the north sunny wall is composed of vertical sun-breakers. Construction is expected to start soon. When completed the building will be twenty-two floors high; floors two to twenty will be offices, the twenty-first floor will be a restaurant, and the twenty-second will contain an auditorium and a lounge; this floor will be set back from the main facade in order to provide open terraces which will command magnificent views of the city, the sea and the distant mountains.







The *Shelter Sketch Book* of Henry Moore is an important war-time document, for it reveals the reaction of a very great artist to what was one of the most moving scenes of the war in London. It embodies all the pathos of the impact of modern warfare on civilians who, in the words of Mr. Pevsner in his review of the book on page 147, "as Henry Moore draws them, motionless and erect like icons, or motionless and prostrate as if they were slain, . . . are real yet universal monuments of dumb human misery, truer than anything the artist's eye can have seen."

*Shelter Sketch book*

*Henry Moore*





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## YORK ASSEMBLY ROOMS

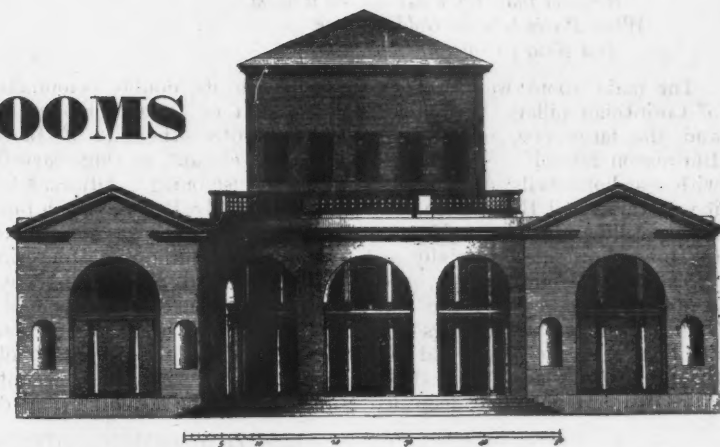
In the design of the Assembly Rooms at York Lord Burlington followed the example of Palladio's interpretation of a famous passage in Vitruvius, referring to what he calls an Egyptian Hall. The foundation stone was laid in 1730 and the building was completed about six years later. In the opinion of Woolfe and Gandon the achievement "for elegance and convenience is not surpassed by anything of the kind in the kingdom," and was "a lasting monument to his Lordship's taste in architecture." It was not so well appreciated in the nineteenth century and, as Mr. Lees-Milne pointed out in his article on *Lord Burlington in Yorkshire* in *THE ARCHITECTURAL REVIEW*, July, 1945, in the twentieth century it has fallen into a sad state of disrepair. Mr. Sheldon here tells the full story of the building which, if the efforts of the York Georgian Society mature, will become once again the centre of the social life of the city.

### Oliver Sheldon

**W**HEN Francis Drake compiled his great work on the "History and Antiquities of the City of York," in 1736, he wrote, "In this street (Blake Street) whilst I am writing, is now a building, and pretty near finished, a magnificent assembly-room for the gentry of the city to meet in throughout the year, and for the entertainment of the nobility, gentry, etc., who usually honour our horse races with their presence. The design was first set on foot by a set of public spirited gentlemen, for the most part resident in the City, who put out proposals for raising the sum of, first, three and then four thousand pounds, for the carrying on and erecting this useful and ornamental structure. The subscription met with great encouragement from the nobility and gentry of the county and several other parts of the kingdom; and though the expence has over-run the first or second proposals, yet no gentleman can be uneasy, when at the small bequest of twenty-five pounds he is a proprietor in one of the finest rooms in Europe. The design was taken by that truly English VITRUVIUS, Richard, earl of Burlington, from PALLADIO; who gives the plan, but tells you that it never was executed out of Egypt."

The work had been begun in 1729, and the foundation stone was laid on Queen Caroline's birthday, March 1, 1730.

Drake was clearly most enthusiastic about it, even though his own house had been one of those purchased and cleared away in order to make room for the handsome building. "The first encouragers of a work of this nature," he adds, "so much for the credit of both city and country, ought to have their names handed down to posterity." He therefore gives a full list of the subscribers—he himself subscribing £25—and a plan and cross-section of the building. The list of subscribers contains all the great names of Yorkshire—Bethel, Boynton, Constable, Darcy, Dawson, Falconberg, Fairfax, Graham, Hotham, Howard, Irwin, Lowther, Milner, Osbaldiston, Robinson, Scarborough,



St. Quinton, Stapleton, Thompson, Wentworth, Willoughby. The City itself contributed £50; Sir Robert Walpole, £25; and the Earl of Burlington and his wife, £100.

During the building, Sarah, Duchess of Marlborough, visited York. She had different views about the Assembly Rooms, which she expressed with characteristic downrightness to her granddaughter, Diana, Duchess of Bedford.

"I stayed at York," she wrote, "some hours longer than I designed, to see the cathedral of that place; and the room that my Lord Burlington is building for an assembly by subscription. £5,000 is collected already and they are £2,000 in debt. I dare say it won't be finished under £20,000 and consequently that it will never be done. For the subscribers, I hear, are extremely weary of it, which I don't wonder at. For it exceeds all the nonsense and madness that I ever saw of that kind, and that is saying a great deal. It is 98 feet long and 36 wide between the pillars, of which there are 44, which stand as close as a row of nine pins. Nobody with a hoop petticoat can pass through them. Three feet is the breadth behind the pillars on each side, which is of no use but to take from the breadth of the gallery, which is much too narrow for the length. This is a room to play in as well as to dance, but the windows are as if 'twere a prison and so high that you can't open them to let in air without high ladders. The room is 30 feet high, and there is a gallery for people to see the dancers, which is so very high that they can see nothing but the tops of their heads."

The Duchess is better pleased with the Minster—"a gothic building, the finest that ever I saw . . . the proportions are so exact that 'tis a pleasing thing to see, tho' very much out of repair." She adds, "This is all I saw at York worth mentioning, but it is a very great city."

Despite her forebodings, however, the Assembly Rooms were duly completed, largely due to the financial aid of the architect himself. They became at once the centre of the social life of the city, and, especially in the race-weeks, were frequented by the aristocracy of the North. The records of the Assemblies reveal such distinguished visitors as the Duke and Duchess of Ancaster, their Graces of Hamilton, the Marchioness of Rockingham, the Earls of Carlisle, Coventry, March, Scarborough, and Thanet, the Countess of Northumberland, and Lords Fairfax, Downe, Irwin, Stormont and Barnard. The Duke of York himself opened the ball on August 19, 1761.



A nameless rhymster was inspired to print his verses in a contemporary broadsheet—

*Then wou'd I sing Fair YORK of thee,  
Thy rising Tow'rs and swelling Stream :  
Thy bright ASSEMBLY there I see,  
My chiefest Care, my purest dream.*

*Here Musick breathes melodious Notes,  
That softly steal upon the Soul,  
Inspiring Wishes, tender Thoughts,  
From Fair to Fair they gently roll.*

*The Graces leave the Court of Jove,  
To Heavenly Glories not confin'd ;  
Here W——d outshines the Queen of Love ;  
Paternal Virtues crown her Mind.*

*Guard well your Hearts ye am'rous Swains,  
Nor rashly gaze on D——y's Form ;  
Around her sweet Enchantment reigns,  
A Thousand nameless Beauties warm.*

*Mild as the Spring when Zephyrs blow,  
N——n in early Bloom appears ;  
Greatness sits smiling on her Brow,  
And Honours wait her dawning Years.*

*Unnumber'd Charms before me rise,  
Brighter than Ida's Mount cou'd boast  
When Paris held the Golden Prize,  
And Asia's Crown for Helen lost.*

The main room was the Large Hall, with its double colonnade of Corinthian pillars, lit by twelve candelabra of 12-20 lights each, and the large one, of 50 lights, in the centre—the gift of Lord Burlington himself. Around the floor ran elegant seating, carved with scallop shells, and covered with red cushioning. Adjacent to it was the Small Ball Room, or Weekly Assembly Room, with a fine fretted ceiling—again the gift of Lord Burlington—which was completed by Italian craftsmen, specially sent to York from Burlington House in Piccadilly. A large organ, probably designed and placed there by Handel, stood between the ballroom and the Cube Room behind. This was where the meetings of the Committee were held. Its carved mantelpiece came from Old Chiswick House. At the other end of the Small Ball Room was the Round Room—a charmingly elegant shape of room, with four deep alcoves in the wall, and a richly moulded

cornice, and dome. Here, under an elaborate chandelier, its lights reflected in the long mirrors on the wall, stood the card tables—for faro, whist, basset or quadrille.

Refreshments were served in the Loggia—an extension to the Large Ball Room, which was incorporated with the Ball Room itself about 1800. "Coffee, 12d. per pott; Tea, 1/6d. per dish; Chocolate, 3d. per dish; Arrack made into Punch, 6/-; a pint of Mountain Wine in a Negus, 1/6; French Claret, 5/- per small bottle." Only two kinds of eatables were on the Menu—"Hearte Cakes, 6d., and Plates of Orange Chips, 1/-."

From 1745 to 1748, Battledore and Shuttlecock were permitted in the Large Hall, but the large number of breakages to the hanging candelabra which ensued led to these games being stopped.

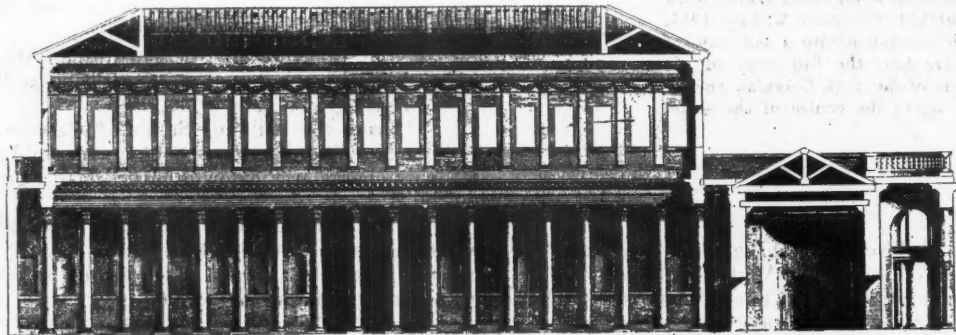
As the century advanced, the Assembly Rooms fell into decline, which not even the visit of the gay Prince of Wales, later George IV, could stop. He visited York for the Races in August 1789, staying a full week. Having dined with the Archbishop at Bishopthorpe on the Friday of this Race Week, he visited the Assembly Rooms, and opened the Ball with Lady Mexborough. The next morning, he attended the Morning Concert in the Small Ball Room.

An interesting comment on this decline has recently come to light in the form of a poem by David Garrick. When exactly Garrick visited York is not known, but his impressions were far from satisfying. He wrote—

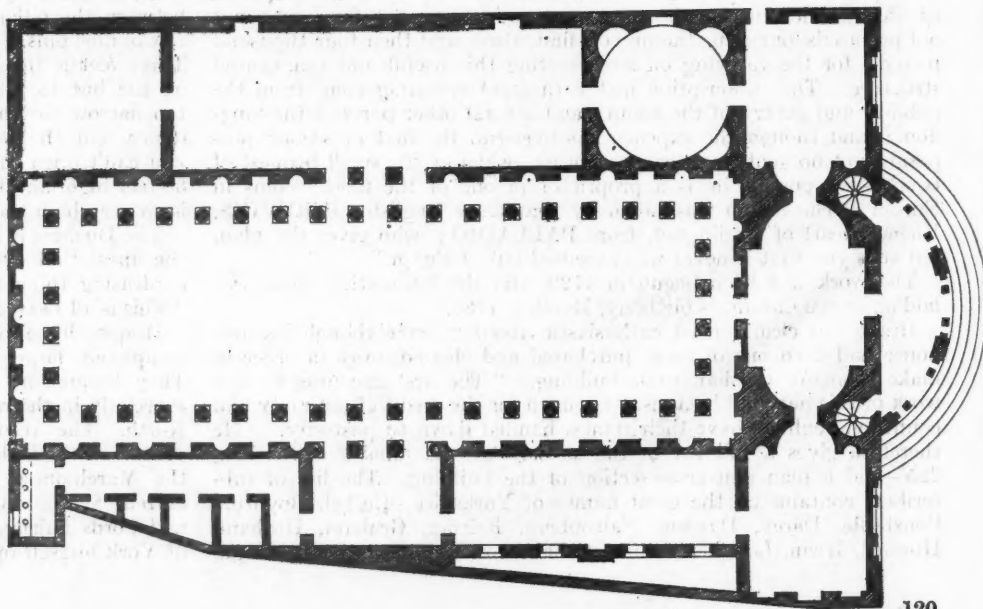
*"Upon the Egyptian Hall at York, Built by Lord Burlington,  
And neglected by Ye People of Ye Town.  
In vain did Genius plan this great design,  
The precious pearl is cast among ye Swine.  
Oh for a Magic Power to waft ye Pyle  
From this, ye vilest spot in Brittain's Isle,  
To that fam'd Land, where Taste with Science reigns,  
Where Ancient Rome is seen in her Remains,  
There, with Palladio, should his Boyle be plac'd,  
Nor more by Goths and vandals be disgrac'd.*

GARRICK."

The original of this composition (the signature is by another hand) has recently been presented to the City Corporation, for display in the Assembly Rooms, by the York Georgian Society, whose care for the varied wealth of Georgian architecture and craftsmanship in the city has greatly stimulated the interest of the citizens. Whatever may have been the justification for Garrick's censure then is now surely being remedied. The structure of the Assembly Rooms was made safe



Above, a longitudinal section through the large hall of the Assembly Rooms, York. It has a double colonnade of Corinthian pillars, and it was lit by twelve candelabra of 12-20 lights each, with a large one of 50 lights in the centre. On the right is a plan, and on the facing page an eighteenth century engraving of the hall in use.





*A Perspective View of the inside of the Grand Assembly Room, in Blake Street YORK*

shortly before the war, and a complete scheme of renovation and re-decoration is in readiness for the time when they are released from their war-time occupation by the Ministry of Food.

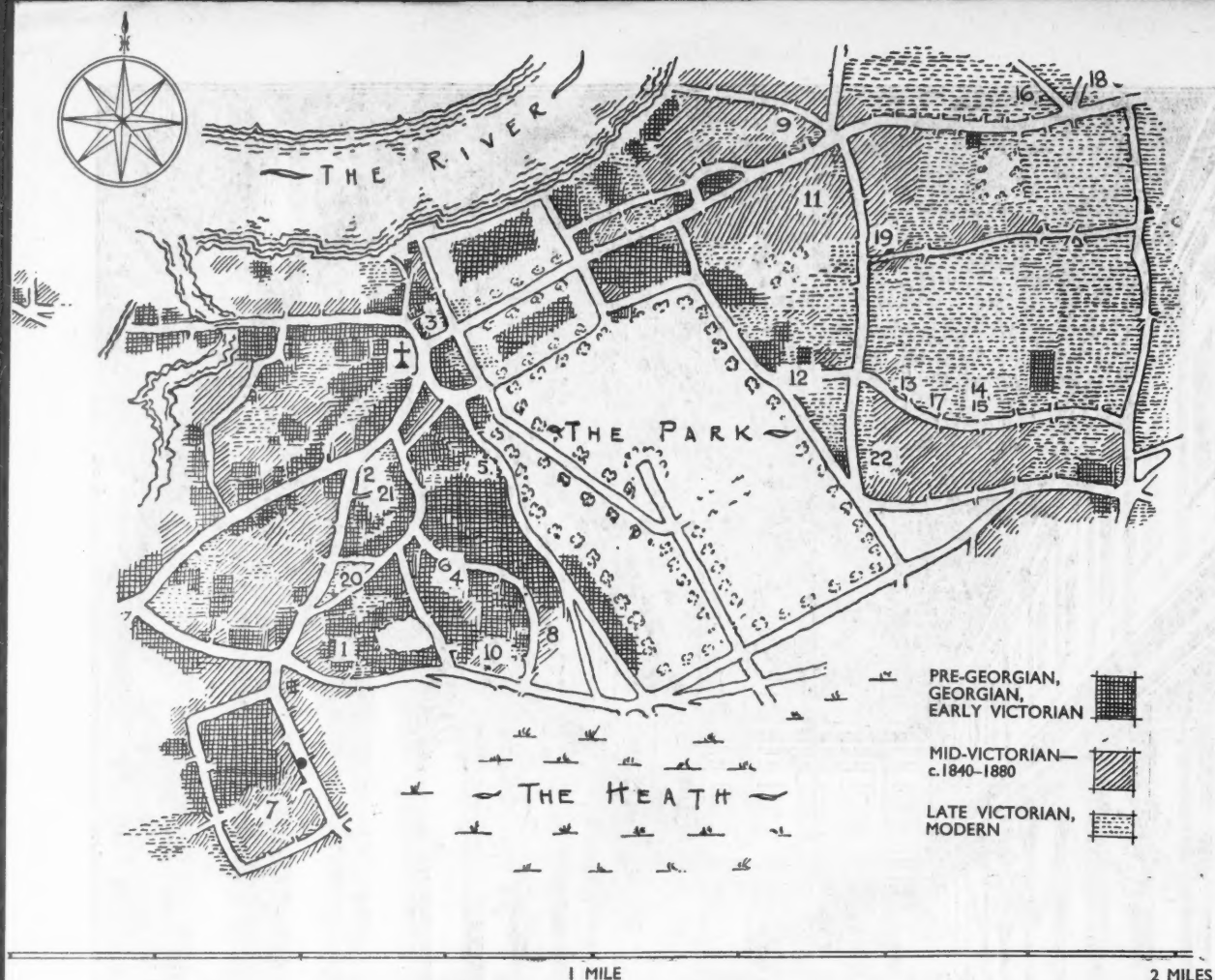
In the last of his novels, Tobias Smollett cast his mind back to his visit to York and its Assembly Rooms. He seems only moderately to share Garrick's enthusiasm for the building and its aristocratic architect. "The assembly-room seems to me to have been built upon a design by Palladio, and might be converted into an elegant place of worship; but it is indifferently contrived for that sort of idolatry which is performed in it at present. The grandeur of the fane gives a diminutive effect to the little painted divinities that are adored in it, and the company, on a ball-night, must look like an assembly of fantastic fairies, revelling by moonlight among the columns of a Grecian temple."

The early nineteenth century had little use for the Rooms. Its chief patrons locally, who lived in the fine houses of Micklegate and High Ousegate and Coney Street, ceased to reside in York, or took their pleasures increasingly in London. The winter season in York

ceased to be fashionable, and the Assembly Rooms came to be used only two or three times each winter for the crowded balls given by the Yeomanry or the regiments quartered in the City. Occasionally, concerts were held there, as when Rubini gave a series of performances there in 1838. Moreover, other local establishments had begun to cater for the more plebeian gaieties of the citizens. The old chandeliers and furnishings were gradually sold; the organ was sold in 1860, and the Orchestra rails in 1861. The Assembly Rooms became but a melancholy relic—full of memories, but fully meriting the reflections of Garrick a century earlier.

Maybe, the efforts of the York Georgian Society will lead to the Rooms becoming once again the centre of the social life of the city. If so, not only will York bring back to life, in modern form, much which gave grace and charm to the capital city of the North, but a masterpiece of Palladian building and decoration will have been preserved and put to use once again, for the inspiration of this and future generations.





## A GREENWICH TREASURE HUNT

by



The prejudice that architectural style perished, as far as England is concerned, at about the beginning of the nineteenth century is still far from conquered. You hear Sir Patrick Abercrombie speak of the "architectural trough" of Victorian bad taste. W. A. Eden in his *Process of Architectural Tradition* says that a uniform and reasonably high level of taste came to an end with the decade which saw the passing of the Reform Bill, and the opening of the London to Birmingham railway, and Professor Richardson gives the year 1820 as marking the end of the "Refined" or "Formal" period.

This must still be regarded as the considered view of learned authority. Mr. Summerson has not come out yet with his interpretation of the Victorian style, nor has Mr. Russell Hitchcock. For style it is, a style of very marked characteristics, independent of what period of the past the individual motifs were taken from.

For the time being we are still far from knowing exactly what sources account for what nineteenth century phenomena, let alone a recognition of the real character of the age as it can only be gained by penetrating through motifs towards their deeper causes.

To ease the approach to such an understanding had been the aim of Mr. Donner's *Treasure Hunts* a few years ago. They are here taken up once more, under a new angle. Mr. Craske takes the Borough of Greenwich, the borough whose Surveyor he is, and analyses what dated examples of domestic architecture he could find between 1810 and 1910. He wishes his notes to be taken as a plea of mercy for the "homely little side streets of our suburbs which may be swept away under the new plans. The authors of the plans for London," he writes, "tell us that with their disappearance little of architectural value will be lost. But something of social and even historical value will be lost, although it may take a long time for the fact to be appreciated." Hence Mr. Craske's collection of data and the photographs accompanying it. THE ARCHITECTURAL REVIEW in publishing them adds its own plea. May this article encourage the officials of other boroughs or indeed any interested citizen of any other borough to go and do likewise.









1. TELEGRAPH PLACE, 1812

1. I am grateful, first of all, to the thoughtful builder who put a little stone panel, inscribed "Telegraph Place, 1812," near this cottage door, with its pleasant, hospitable iron hood. The story of domestic building through the nineteenth century would be hard to follow were it not for these dated examples, dotted here and there about the borough; often, as in this instance, of the most modest character, yet faithfully reflecting the architectural fashion of their decade. 2. More ambitious is the four-storeyed terrace in Circus Street, which if I am not mistaken belongs to the 1830-1840 period. The rosette, here used as a prominent ornamental feature on the frieze, was a very popular motif at about this time. The thoroughfare was then called Royal Circus Street, probably not for any association with royalty, but after a builder of that name, who also did a good deal of work in Royal Hill. (Vide Hasted's History of Kent.) There is a feeling for civic order in this terrace which is most striking. The style is rigidly classical; the building technique is linked with the Georgian tradition of the previous century. Many of these good terraces, of which I shall cite more examples presently, will soon fall into the hands of the demolition contractor. We shall have deserved well of future critics, if we can replace them with others of equal grace and dignity. 3. Nash is said to have been especially busy between the years 1810 and 1830, and the Covered Market of 1831 clearly reflects his influence, as does the domestic work of College Approach, in which short thoroughfare the entrance to the Market is placed. Perhaps I should have said one entrance, since there is another in a queer Georgian alley called Turnpin Lane. The style and workmanship of this example are rather on the rough side; there is none of the refinement of the old Regent Street Quadrant. I suspect that the Tuscan Order, very common in Greenwich, owed its popularity to its cheapness, since the columns required no flutes and the entablature no ornament. The portico bears the date of erection on the front of the architrave, and on the reverse side, an admonition for the discouragement of sharp practice: "A false balance is an abomination to the Lord, but a just weight is His delight." 4. It is always difficult to determine the exact age of any example of the Greek Revival, since no date panel is allowed to mar the symmetry of the elevation. Stuart and Revett began



2. CIRCUS STREET



3. THE COVERED MARKET, 1831



4. 34, HYDE VALE



5. CROOM'S HILL GROVE, 1838



6. CROOM'S HILL



7. FRIENDLY COTTAGES, ALBION HILL, 1847



8. GLEN MOHR TERRACE, HYDE VALE, 1847



to publish the results of their travels in Greece in 1762, and the Elgin marbles were brought to England in the opening years of the nineteenth century. Both these events had the effect of popularising Greek design; and it seems likely that a demand for this type of house, among cultured clients, was spread over a period of about sixty years. This example is 34, Hyde Vale, a road once rich in good architecture, and still worthy of attention. 5. Croom's Hill Grove bears the date 1838, which is one year after the introduction of the first long-stage omnibus in London. This was an important event, for it induced many a well-to-do city business man to make his home in Hampstead, Dulwich, or Blackheath. Here we notice the free use of the rosette—a little motif that gives an unfailing clue to the date of numerous buildings in this district. Stucco was not yet in general use so far away from London. 6. It is so easy to judge the architecture of the forties by the gaunt, poverty stricken churches of that decade. We have one dreadful example not far away, but it would be charitable not to specify it. Let us rather look at the admirable work which was still being done in the secular field. I have two fine terraces to adduce as evidence, one being Hamilton Terrace, Hyde Vale, which bears the date 1840. I had hoped to give a doorway detail from Hamilton Terrace as an illustration, but as this was not practicable I have substituted a similar, though earlier, specimen from Croom's Hill. This class of work was still quite usual in the forties; typical features are the recessed reveals, the accurately rubbed arches in yellow malms, hairline mortar joints, and slight but pleasing touches of design in the fanlights. The craft of the bricklayer was maintained at a high level of skill until the closing years of the first half of the century, when the general employment of stucco brought about a sharp decline.

7. Good craftsmanship was by no means confined to the more expensive class of property. Friendly Cottages, Albion Hill (1847) show a simpler design, but the same careful workmanship. Malms are always used for the arches—which would have fitted together and held up without mortar, if necessary. Arches over front doors spring from a plain stone corbel as a rule; and very often a six-inch band of stone marks the bedroom floor level. Since the upper storey is always less in height than the lower, a subtle and very beautiful proportion is set up by this stone band. Unfortunately, with ceiling heights of seven feet or less, we cannot hope to preserve this proportion when rebuilding in accordance with the London Building Act. 8. Glen Mohr Terrace (1847) is my last example from Hyde Vale. The front elevation, up to first floor level, is in the hands of the plasterer, and we note that he finishes off the forecourt wall as well. Apart from this development, there is little to distinguish this terrace from Hamilton; and I am inclined to attribute both to the same designer, if only for the marked skill he has shown in dealing with the steep rise of this highway to the Heath. 9. Meanwhile, however, the Greek Revival was fading out in London, and the County Court, Burney Street, of 1850 shows the stage reached by then in metropolitan building. These arched windows in bold relief on the ground floor, these squat windows above, surrounded with bands of slightly moulded stucco you can find for instance in the Hibernia Chambers—a rather pretentious block of offices just on the Surrey side of London Bridge, or at the former Infants' School in Fetter Lane, and in almost every Inkerman Row or Balaklava Terrace that you meet in your travels. 10. A new motif comes into our cottage terraces in the sixties—the wreath or chaplet. Like the rosette of the thirties, it has its little spell of



9. COUNTY COURT, 1850



favour, then disappears. The double doorway which I have illustrated comes from Kent Terrace, Christchurch Way (1862), in the heart of an industrial riverside district developed largely between 1840 and 1870. Fine brickwork has, unfortunately, gone for a time; no care has been taken with the few arches that remain exposed. Stucco provided at once a quick cover for rough work, and a pleasing novelty in the way of ornament. Perhaps, too, in those days of rapidly increasing prosperity, speed was of the essence of the contract.

11. What replaced the Classical Revival in the end was Neo-Gothic and Neo-Renaissance, but their infiltration into the smaller towns and suburbs was very gradual, and another ten years were to elapse before they were generally accepted. At the outset, there appear some very crude attempts to introduce Gothic detail into domestic buildings. Consider West Grove Terrace, which is good enough to tell us its date, 1873. The designer has begun with the square caps of French Gothic, which were very popular at this time. His next storey is non-committal, but by the time the roof is reached he has recanted, and gone back to Classic detail with a touch of French château thrown in. You will notice a similar anxiety to suit all tastes in many a quaint example of the seventies. 12. On the other hand, the merit of Frobisher Street, tucked away at the foot of Vanbrugh Hill, where no wayfarer is ever likely to find it, should be patent to anybody. Here is a perfect instance of a well-designed street. All the houses display the same simple, naive version of domestic Gothic, and all are nearly alike. I say nearly, because the carver had a free hand, and the capitals differ slightly; but apart from this, the

10. KENT TERRACE, CHRISTCHURCH WAY, 1862



11. WEST GROVE TERRACE, 1873

cottages stand in line, correctly and uniformly dressed, like soldiers on parade. The builder, you notice, attended well to matters of constructional detail—witness the stepped flashings instead of the much more common cement fillets. When the street was finished, which was in 1876, it was duly signed and dated, the inscription appearing on an iron plate affixed to the last house of the terrace. Before carrying on, perhaps I may be allowed a moment's digression. The period 1870 to 1880 had been one of transition and upheaval; and designers, appearing to tire of Classic

forms, indulged in surprising licence. There was plenty of money about. Red, white and blue bricks were not brought to London for nothing; and as often as not they were flung, in parallel bands, upon a backing of bright yellow stocks, or used alternately to form arch voussoirs. When we consider the dress fashions of the day, in which the colours black and grey, and the mixture known as "pepper and salt," give a Quaker-like solemnity to our old family photographs, this riot of crude colour becomes unintelligible. I am sorry that I cannot illustrate one par-

ticularly rich example, at the corner of Chiswell Street, E.C. It bears a date in the seventies, and carries as much colour on its front elevation as you will see anywhere. 13. 5, Westcombe Park Road, however, indicates the steady hand of an architect of the Classic school, who refuses to be stampeded into hearty display. The date on the porch is 1882, and at first glance I judged the building to be considerably older. The very pleasing frame for the sun-blind had long been a standard fitting for this class of house, but during the eighties the notion that sunlight was bad for the furniture appears to have been dropped, and we rarely see this graceful feature again. The only suggestion of domestic Gothic is found in the iron guard-rail of the lower window. 14. Farther along the road, at No. 39, Westcombe Park Road, we find a type of middle-class villa very popular at this time (1883), in which the outstanding motif is the bargeboarding of the gable. Much labour and ingenuity went towards the design of this feature, which often adds a touch of cheerfulness to an otherwise Puritan Gothic elevation. 15. No. 59, Westcombe Park Road is very instructive, since it shows an early tendency towards those ornamental features which long afterwards gave the names of "sham Tudor" and "Jacobethan" to a rather pathetic phase in domestic design. I might have placed the date of the gable at about ten or fifteen years later than 1882, were it not for the unshakeable evidence of the Gothic doorway just round the corner in Hardy Road. This piece of ecclesiastical design shows that the influence of Ruskin and other champions of Gothic was by now well established. Returning to the front of the house, we notice a new pattern in double-hung sash windows: sash bars, usually omitted in work of the sixties and seventies found in this neighbourhood, now return—but to the upper sash only. This is the first sign of transition from sash window to casement; and in the elevation illustrated, both types appear together. It is an interesting point that the disappearance of the double-hung sash seems to have been hastened by the

12. FROBISHER STREET, 1876



13. 5, WESTCOMBE PARK ROAD, 1882



14. 39, WESTCOMBE PARK ROAD, 1883



15. 59, WESTCOMBE PARK ROAD, 1882



popularity of the Tudor gable. Many attempts were at first made to combine the two, but the effect was seen to be incongruous, and the side-hung casement came into fashion—until, in its turn, it was ousted by the Georgian revival of the twentieth century. In London, incidentally, early efforts to represent half-timbering are nearly always carried out in cement. I believe this to be due to the strictness of London building law, which has always concentrated upon the prevention of the spread of fire. I can find no example, up to 1914, of any real timber in a gable, apart from the barge board; the conditions imposed were sufficiently discouraging. 16. Meanwhile, some enterprising iron-founder was busy manufacturing stock-pattern Gothic columns, which found a ready sale among builders of cottages letting at a few shillings a week. Observe this forerunner of modern mass-production in Colleston Road. The architectural purists, if they ever visited this rather unfashionable riverside district, must have been intensely annoyed by these spindly cast-iron shafts—which, however, showed a perfectly logical expression of the strength of iron compared with that of stone and a surprising independence of period detail. 17. In the better-off districts, cast-iron was used in a more traditional taste; and where external painting has not been neglected, the light verandah which was so often provided still creates a curious posthumous Regency impression. This example is from Coleraine Road (1882), but it represents a stock pattern quite common in several widely separated parts of the borough.



17. COLERAINE ROAD, 1882

no attempt has been made to imitate the technique proper to the wrought metal, for the ornamental brackets are of stout section in this example, as in every other which I have been able to examine in the district. 18, 19. One can often read that the Gothic Revival was nothing more than a lifeless imitation of a dead style. This is quite untrue, at least of the vigorous, lively domestic work of the sixties to eighties. Excellent stuff is often now found in out-of-the-way side streets, crude perhaps, but sturdy and of no mean technical skill. The carved stonework, for instance, so widespread in the eighties and nineties, was not obtained ready-made, nor lifelessly copied, as most people seem to think; on the contrary,

each block was delivered to the site in the rough, and carved very much according to the taste and fancy of the mason. A clerk of works, who remembers that period well, assures me that the mason of those days journeyed independently from one job to the next, was given a free hand, worked such hours as suited him, stopped for refreshment when he felt like it, and while he worked was paid at the generous rate of 2s. 6d. per hour. The two examples illustrated come from adjacent cottages in Horn Lane, where for some unknown reason several of the caps have been left in the rough. Perhaps the job was becoming too expensive; but the evidence clearly shows that the Horn

Lane mason had the right stuff in him, and gave of his best. 20. I can hardly think that the same man was at work at Humber Road, though this example is of the same decade and only ten minutes' walking distance away. Here, restraint is thrown to the winds; every square inch of plain surface is filled with foliage, and animal life is not absent either. If by some freak of fortune this Humber Road exuberance should survive, in a future land of steelwork clad in asbestos cement, our successors will, no doubt, schedule such houses as ancient monuments, faithfully portraying the art of building as practised by the people of the nineteenth century. 21. During the nineties, carved ornament decreased in quantity. If this bay window in Blissett Street, dating from 1891, had been built ten years earlier, the whole lintel would have been carved, instead of the arisises only. Such houses were doubtless worked out by a builder without professional aid. It becomes more and more clear, that if we wish to trace the perfectly coherent succession of variations in style through the nineteenth century, we must observe the consistent, unaffected work of the small builder, rather than elaborate professional attempts to satisfy some wealthy client or obstinate committee. 22. With our twentieth century superiority, we may smile at 61, Brand Street (1892); but the smile should be one of sympathy, for we see an honest, if not very brilliant, designer at work here. Perhaps he set up his simple, harmless elevation in the light of such architectural knowledge as he could gain from the evening class. He was no modernist, but strictly orthodox, following the accepted style of the day, that is, vaguely Queen Anne proportions with Gothic detail. Beyond that, the Queen Anne Revival of Norman Shaw and the preceding Dutch Baroque revival of Shaw and George, the Cadogan Style, never went in the borough. One has to go to the Blackheath and Charlton districts to find the effects of Norman Shaw. The area to which this survey has been confined is an inner ring of mid-Victorian development surrounding the nucleus of old Greenwich. To finish with, at least one example can be shown, typical of the first fourteen years of the present century: 15, Vanbrugh Fields, of 1911. 23. These were the days, which as an article pupil I remember well, when the Tudor idiom was encouraged by most of the architects engaged on domestic work, and followed as a matter of course by builders working on their own account. Its good taste was rarely questioned, and you either caused 4½ by 4 boards to be nailed to your gable wall, or entrusted the job of imitating half-timber to the plasterer. The example shown belongs to the plaster category. It is decorous and restrained, but if you want to see worse, there are plenty of examples in Greenwich and elsewhere that would make a respectable carpenter shudder.

18, 19. HORN LANE



20. HUMBER ROAD



21. BLISSETT STREET, 1891



22. 61, BRAND STREET, 1892



23. 15, VANBRUGH FIELDS, 1911



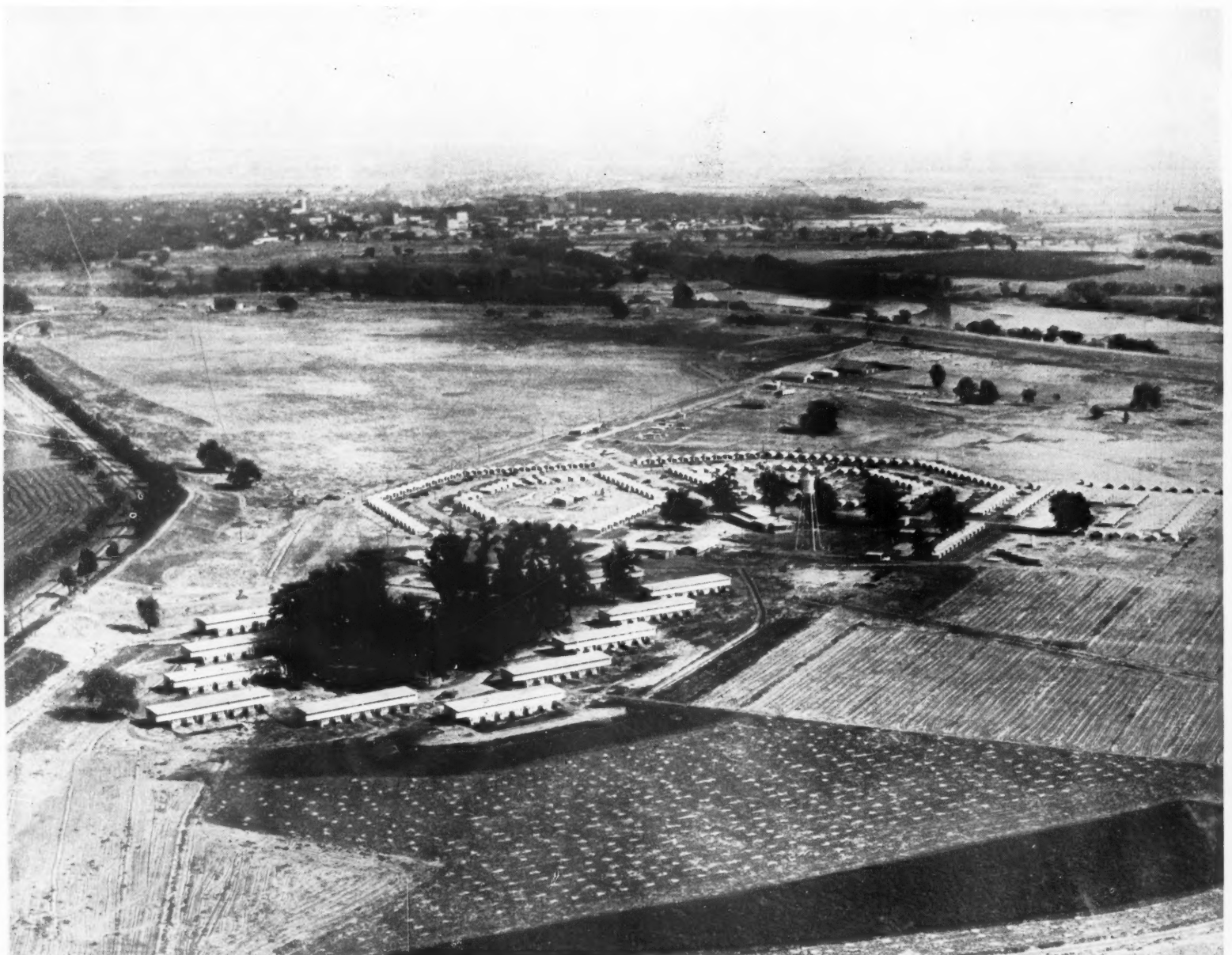
# The American Planning Tradition, Part two

8 Business Takes a Hand. 9 Folk Patterns. 10 Conservation Movements. 11 Suburban Utopias. 12 A New Profession. 13 The Housing Movement. 14 Growing Responsibilities.



The two illustrations show two distinct stages in the development of the American Planning Tradition. On the left, a typical form of building development at Detroit, which took place during the period of industrial prosperity. The basis for this dispersed pattern was automobile transportation which turned Americans into a nation of commuters, and the interests of real estate speculation concerned mainly with the provision of easily saleable lots. Below, Yuba City, a planned community for the migratory farmers of the West built under the Farm Security Administration. Public responsibility in housing has here resulted in high standards of planning and design.

By CHRISTOPHER TUNNARD





*Planning in democratic countries at present does not emanate from a central source. It occurs rather as the result of individual action by various agencies, whose efforts, even if not consciously synchronised, add up to a general trend of development. Christopher Tunnard, in the second part of The American Planning Tradition, continues with his examination of the different planning forces that have been at work in the American scene. In part one, which appeared in THE ARCHITECTURAL REVIEW, August, 1945, he brought his survey up to the end of the last century. By then the pioneering phase in its broad sense had come to an end. The technical means for developing the land had been evolved. In the new phase, and particularly in our century, the problem of the socially just use of land has to be faced and solved. In part two, the author outlines the general trend of progress towards greater responsibility in shaping the contemporary American pattern of environment. The bold planning of the Tennessee Valley Authority and the Farm Security Administration constitutes a new and vital phase in the evolution of American planning. The pattern that emerges may be specifically American; it is the product of the social, economic, cultural and geographic peculiarities of the American continent. But in its technique of mastering physical environment by democratic planning, the American planning tradition is of significance wherever planning proceeds in the world today.*

## 8 Business Takes a Hand

In a sense planning was going on at the end of the nineteenth century, in a pattern which was to be fixed until the coming of the first world war. The men who made Holyoke a typical company town, Chicopee an industrial suburb, and Lowell a great manufacturing city, were not animated by any great sense of civic duty in their plans, although company housing could be adequate enough (it seldom was) and even pleasantly designed. The row or terrace house, so disliked by the Federal Housing Authority, is actually a part of the American tradition in so far as it was the type used largely for company housing. In building it, the owners considered merely the efficiency of their plants and the necessary provision of accommodation for the incoming workers. Child labour, insufficient medical care, and overcrowding were not their problem—at least these conditions were rife in the company towns of the 90's, nor have any of them yet been effectively abolished, as the war man-power situation is now making apparent.

Many of these towns were laid out by city planners, who seldom failed to unlock the door to speculation. While squares and parks often figure in the original designs, only too frequently they failed to appear in the final layout or were gradually encroached on by private enterprise for building purposes. When company towns outgrew themselves their founders could not do without the speculator and the builder, who have always been in business for themselves. In fact, while the American people were supposedly given a great deal of land during the Civil War period and after, at the same time they were constantly having it taken away from them. The speculators used the device of the "dummy tenant" on Western homesteads to secure the free land for themselves, while Congress gave land outright to the railroads, or reserved it for resale to business interests in the endowment of colleges, in all over one-half billion acres. The "planning" that was done was at least questionable in that the wishes and needs of the vast majority were never considered.

The window dressing which followed this rape of America by certain powerful business interests was marked by a concern for civic improvement on the part of architects and municipal authorities. Much was done after 1893 to "beautify" American cities, starting with Washington and continuing with Chicago, Cleveland and San Francisco, in a movement which swept the country.

1891 was the date of a curious meeting of minds in Chicago. For the World's Columbian Exposition then being planned by the new profession of public relations men, the most prominent figures in American arts and architecture were invited to collaborate in creating a style for the business world. Later this became the movement for the beautifying of cities. Ostensibly concerned with the result of the haphazard growth of the new towns into confusion, ugliness and squalor, these

artists were really acting to impose a false culture on the American people. Something of the security and leisure of life on Boston's Beacon Hill and the Gold Coast of Chicago was to be transferred to the centres of business activity in the form of a facade—well-decorated to hide the corruption\* that existed within. This device came to be known as the civic centre.

"The greatest meeting of artists since the fifteenth century," as the sculptor, Augustus St. Gaudens, termed the Exposition team, was called for the purpose of developing 600 acres of land at an estimated cost of fifteen million dollars. Charles McKim, chief exponent of the Classic Revival in architecture, Daniel H. Burnham, Chicago architect and organizer of the architect's office as a business enterprise, and F. L. Olmsted, were perhaps the most important among the planners concerned. Olmsted at first declined to have anything to do with "a fair," but was won over after a special emissary had been sent to visit him at his home in Brookline. St. Gaudens was in charge of marshalling the artists who were to decorate the buildings, and a host of minor craftsmen and technicians contributed their talents, among whom, Burnham's new partner, the gentle Charles B. Atwood, who designed the "perfect peristyle" and more than sixty of the buildings, and Olmsted's chief of staff, Henry Sargent Codman, whom everyone relied on for details of classical layout, should not be forgotten.

The Fair was a great adventure for everyone concerned, and when it opened, the public was immensely impressed by the noble white buildings reflected in the lagoon and the refined tastes of the artists who had given form to their dream. They would not have been so impressed with Burnham's admonition to his staff: "It is not good policy to go much above the general level of intelligence." But as it was, the public thought that the Fair must be the last word in architectural elegance and style.† Chicago had hit the jackpot. It was on the basis of this triumph that what happened after became possible.

In 1896, Burnham paid his first visit to Europe. As the senior partner in a firm which handled the largest volume of architectural business in the country, he had not as yet been able to invade the Eastern seaboard and felt a decided inferiority to his more fortunate confrères who had been brought under the influence of the Beaux Arts Institute in Paris. His first sight of Europe more than confirmed the impression he had gained from books. It was "fairylend"—a picturesque and romantic stage for the most delightful kind of life imaginable.

\* Described by Lord Bryce, Lincoln Steffens and others.

† The Pan-Hellenic Beaux Arts revival was one of a series of late eclectic styles, all of which should be sharply distinguished from the Greek, Gothic and Tuscan revivals lasting from the 1830's to the Civil War. These earlier revivals sought and often achieved a distinctly American style of architecture, producing buildings radically different from their counterparts in England, France and Germany.

Private yachts, parties at the American embassies and formal receptions at British consulates occupied a great deal of his time, between hurried visits to the great architectural masterpieces. After a few days spent visiting the Acropolis and other Hellenic sites he announced in a letter home, "I have the spirit of Greece once and forever stamped upon my soul." Like Gordon Selfridge and other famous American travellers, he resolved in future to spend much of his time "chasing the goddess of culture" from one end of the globe to the other. She proved to be a very rewarding creature.

By 1901, the chief protagonists of the Fair had been chosen to prepare designs for a new Washington plan. Its purpose was an embellishment of the administrative centre, including designs for the Mall and a new railroad station, based on an interpretation of the original L'Enfant plan, which had got lost in the process of Washington's development.

This called for another trip to Europe. Accordingly, Burnham, McKim and Olmsted spent a month and a half (including the ocean trips) visiting the great palaces and gardens of France, Italy, Austria and England. They took with them a trunk full of the Washington plans and spent a large part of the time measuring and comparing to make sure that the European models were exactly copied.

It is common knowledge that the majority of the great American public buildings of this century are copies of European examples, but not so well known that in the parks and open spaces which have been laid out since 1900 the same methods have been followed. On the word of Burnham's biographer we have it that "Versailles, Fontainebleau, Hampton Court—examples of the use of a long stretch of water, tree-lined—furnished ideas for the basin between the Washington Monument and the Lincoln Memorial. Vaux-le-Vicomte, Compiègne, Schoenbrunn, Hatfield House and Virginia Water, gave inspirations for the treatment of the Mall." It was decided that the latter should be three hundred feet wide to correspond with the dimensions of the avenue at Bushy Park, near London, and that there should be no less than four rows of trees on either side because "no European avenue had less than this number." Such was the cultural dependency of "the greatest artists since the fifteenth century."

The realisation of the Washington plan was estimated to cost two hundred million dollars. It is not yet completed.

For Burnham this was only the beginning. Plans for Cleveland, San Francisco and Chicago followed in quick succession. The Mall at Cleveland cost thirty-seven million dollars. Burnham would have regretted that his original conception of the Mall cannot be realised owing to the obstinacy of one of the railroad companies in refusing to remove its tracks from the lake shore. He had proved in Washington that a reorganization of the railroad

system was necessary in order to fit in with his axial schemes, and the railroad companies had not lost money in the process.

Indeed Burnham's great success lay in his appeal to American business. His plan for San Francisco had been backed by a group of private citizens, and the Chicago plan was finally promoted by his friends in the Commercial Club. In his speech to this association on the commercial value of beauty, Burnham frankly remarked: "Apart from the mere pleasantness and contentment which great beauty fosters and enhances, the material prosperity which should follow as a result of the improvement is perhaps of far more immediate importance." (Later, at a speech in London, he sold the same idea to the English, who have been using the beauties of England for commercial purposes ever since.)

From that time on the Chicago plan went ahead, backed by the goodwill of the most powerful men in the community. It was Burnham's last great work and he must be given the credit for initiating in the Lakeshore Park system one of the finest examples of Beaux Arts planning ever given to the nation. In this large-scale recreational project some benefits were to be found for the masses, as Burnham liked to call the majority of the American people.

But among the many statements that appear in the balance sheet of the first third of this century, there is a significant omission. In all the cities that were "beautified" or given planning commissions, and they included Boston, New York, Chicago, Buffalo, Rochester, Milwaukee, Seattle, Portland, Winnipeg and Montreal, along with many others, not one penny was spent in peacetime on public housing for improving the living conditions of the working class.

## 9 Folk Patterns

The City Beautiful movement did not materially affect the small towns of America—they were not important business centres. But in these small towns, fashions came and went, inspired by the magazines, and later, by the movies. Occasionally a trend held fast and became a fundamental part of life. None of them prevented people tending their gardens, sitting on their porches in the cool of the evening, or taking a spin in the car when the day's work was done.

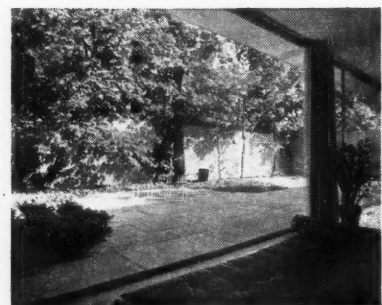
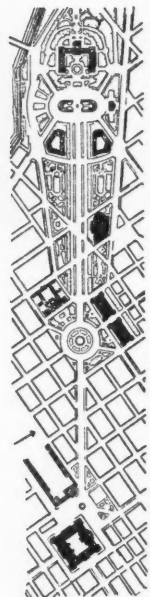
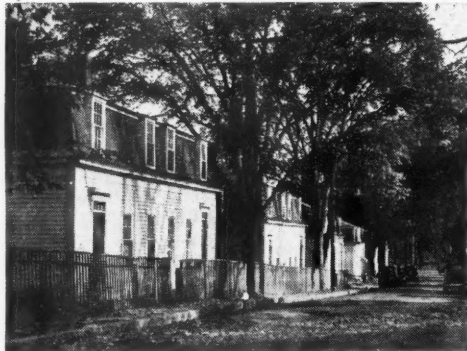
All through the West and as far East as the suburbs of Cleveland, it is still considered unfriendly to plant a hedge or build a fence around your property, so that the neighbours can't call hello from the street or pass the time of day from

their back porch. This feeling has been ascribed to the pioneers' need for common defence behind the limits of the community. The resulting openness of the garden plot with its lawn stretching down to the sidewalk is a feature peculiar to the American scene. It suggests the openness of community housing developments and is an indication that Americans would adapt themselves, like other nations, to the propinquity of living in government sponsored projects; as, indeed, they have.

Porch-sitting, open lots, and the charming folk-art of the average American garden are all part of the good open-air tradition of American life. When people are released from the slums into new housing projects, the pride they take in these

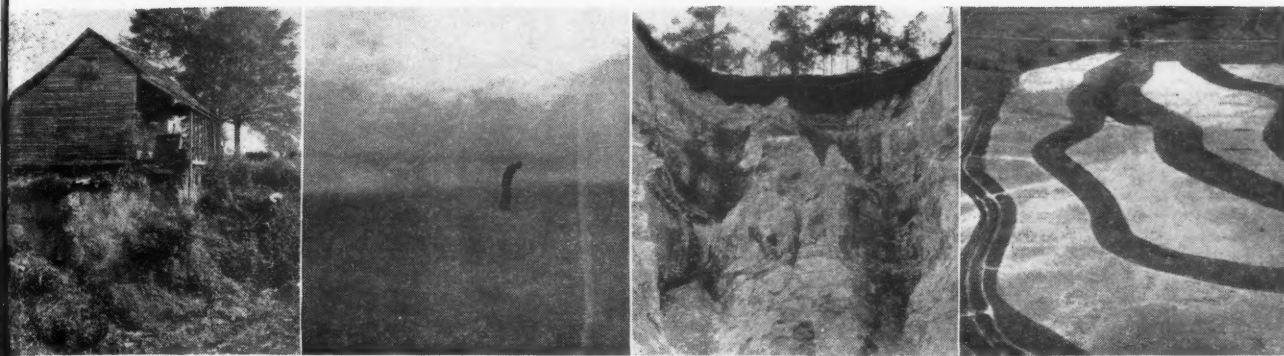
## BUSINESS TAKES A HAND

The end of the nineteenth and the beginning of the twentieth century saw a good deal of paternal planning in company promoted housing, before the speculator took over as the main agent for land development. The movement for beautifying the cities was inaugurated by America's prominent artists and architects. Under this banner and sponsored by big business, superficial beautification of the cities was planned for in the form of spectacular civic centres, which have since become as typical of that period as the complete absence of public housing for the working classes. (Early company housing at Hope, Rhode Island, and the plan for a civic centre at Philadelphia, 1917.)



**FOLK PATTERNS** Meanwhile, away from the City Beautiful movements a particularly American tradition of communal life shaped the pattern of the small towns. Porch sitting and open lots are a widespread custom, and augur well for the success of the planned communities, sponsored by the government in its recent housing schemes. (On the left, the 300 Block, Progress Avenue, Hamilton, Ohio, with open porches and front gardens. By way of contrast the walled-in garden of a modern house at Cambridge, Mass., arch., P. Johnson.)





## CONSERVATION MOVEMENTS

Although slum clearance was not yet considered necessary, a policy for the conservation of the land became a matter of urgency in view of the devastation of the soil caused by ruthless forest cutting, overcropping, and bad cultivation. Methods of good cultivation suggested by gentleman farmers like Washington and Jefferson were considered too expensive, and it was not until 1935, under the Soil Conservation Act, that new methods of contour ploughing and erosion control were introduced. Closely connected with soil conservation was the movement for the conservation of natural beauty spots and open space for leisure, which created the famous national parks, seashore reservations, and general park systems. (Above, examples of erosion and conservation methods; below, lakefront development, Chicago.)

aspects of their new surroundings are a sure indication of the value of preserving them.

In the big towns this desire for friendliness manifests itself in other ways. It is in part responsible for the orderliness of crowds. It has already been shown that the authorities' fears of disorderliness in the nineteenth century park were proved by history to be groundless. Similarly, the streams of people which congregate on modern Broadway seem to be made up of the most good-natured people imaginable. Considering how little Broadway has to offer, this is perhaps surprising. But the habit of sight-seeing enters into this phenomenon. It has become a tradition. In cities like Portland, Oregon, there are regular turnouts in Spring and Fall to see the new fashions displayed in the department store windows. In New York and other cities, the Easter displays are an attraction, part of it being centred in the gaily-dressed crowd itself. First nights, in Hollywood, visiting celebrities on Fifth Avenue, baseball games and many other attractions have developed the crowd psychology to a point where the crowd has a life of its own and is held together by the thread of common enjoyment. At the same time the serious planner cannot but consider this manifestation to be anything but a substitute for something better. The only element of participation comes through being in the crowd itself. It is a commentary on urban development that what begins so well in the small neighbourhood peters out into mere window gazing in the big towns. The complex of our modern city, which is such a perfect mirror of modern society, reveals little to compensate for the loss of a community life.

## 10 Conservation Movements

Although it was not yet considered necessary to initiate a slum-clearance policy, by 1890 something had to be done about the land as a reservoir of food and power. Devastation had visited the forests, and agricultural land, once fertile, had eroded away through overcropping and bad cultivation. This was particularly so in the South, where by 1830, according to the historian, Frederick Turner, "the exhaustion of the soil had gone so far that many of the planter class with their slaves . . . moved in great numbers to the cheap and fertile lands beyond the mountains."

This condition was largely due to the planting of crops—corn, tobacco and cotton—which required clean cultivation. The heavy rains were no longer held in the forest slopes and channelled into the rivers. The forests had been cut down. Instead, the water rushed over the rich land in rainy periods, forming gullies which carried the fertile topsoil off the fields and eventually out to sea. Methods of good cultivation suggested by gentleman farmers like Washington and Jefferson, were thought too expensive to be worth while. Jefferson lost Monticello in the end and only stayed there by the sufferance of his creditors and a grateful nation. His maxim: "The greatest service which can be rendered to any country is to add a useful

plant to its culture" was through force of circumstance superseded by Patrick Henry's "He is the greatest patriot who stops the most gullies."

Nothing was done in an organised way until over a hundred years later, when the Soil Conservation Act of 1935 introduced new methods of cultivation in contour ploughing and erosion control, cover planting and new plants to hold the slopes. This was a year after an unusual storm on the Great Plains 2,000 miles away had blown dust into New York offices and dimmed the sun over the heads of congressmen meeting in Washington. It was estimated that three hundred million tons of rich soil were swept away that afternoon.

Not a few of the efforts made to save the soil of the United States were inspired by Henry A. Wallace, then Secretary of Agriculture. The planting of millions of trees and shrubs as shelterbelts in Kansas was his especial concern.

All this came after a situation developed in which no area of the country was free from these spectacular changes in its surface. In the West particularly, erosion problems grew with overgrazing and the spread of wheat production in Oklahoma and Northern Texas, due to the demands of the first World War. John Steinbeck's great social document *The Grapes of Wrath* shows vividly how the conditions created there affected human lives.

Conservation of forest resources was the first aspect of this problem to receive attention. In 1873 the American Association for the Advancement of Science had advocated a forest policy, its efforts largely accounting for the creation of the Bureau of Forestry in the Department of Agriculture in 1890. In 1891 the Forest Reserve Act authorised the President to set aside timberland reserves for the nation. Harrison, Cleveland and McKinley withdrew from sale or settlement about forty-five million acres during their periods of tenure. Theodore Roosevelt, who gets most of the credit for conservation, introduced his National Conservation Commission in 1908, which was to investigate all the resources of the nation. It was scandalously treated by Congress which forbade all scientific bureaux to provide it with information and refused to appropriate even \$25,000 for its expenses—methods reminiscent of the last Congress, which cut short the life of two important agencies, the National Resources Planning Board and the Farm Security Administration.

Under Theodore Roosevelt, one hundred and fifty million more acres of forest land were reserved, together with another eighty-five million in Alaska. Some of these were later opened up to the Morgan and Guggenheim mining interests. It should also be noted that nothing was done to regulate the thoughtless activities of the timber lords on their privately owned forests until 1940, when the State of Oregon passed a compulsory re-seeding law.

Closely tied with the conservation movement was the creation of National Parks, of which the first was Yellowstone in 1872. Thoreau's advice that every community should reserve a portion of the wilderness was not followed at a time when it could have been possible; unfortunately, as in the case of London, greenbelts and parks were created too late, too fragmentarily and too expensively.



But the spectacular scenery of the United States—which includes some of the most fantastic natural phenomena to be found anywhere—is now mostly national or forest parks. More recently, seashore reservations have been created, at Cape Hatteras and elsewhere. These had been suggested earlier by Charles Eliot, 2nd, on whom descended the Olmsted mantle of civic amelioration. Eliot wished to have the sea-coasts of Maine and Massachusetts preserved from sporadic development, but was frustrated in his plans by real estate interests, who preferred to line the coast with summer homes. His efforts did succeed in creating the Greater Boston park system and the Middlesex Fells Reservation, the latter on the principle that Thoreau had advocated.

By 1939 some eleven million acres of public

lands were being used for recreational purposes in one form or another. It has been estimated, however, that forty-five million acres are needed for the present population, and many authorities agree that a recreational use of the forest lands is not incompatible with good management and cutting in these areas, citing the old state forests of Europe as examples of this principle successfully applied. The Forest Service has made a beginning in this direction.

In spite of greater mobility and an annually increasing number of people who can afford to visit the wilderness, for reasons which have been given earlier, these great recreation areas can never be a substitute for better open space conditions in the great centres of population themselves. Anything as far, say, as Bear Mountain Interstate Park is from New York City, automatically limits its enjoyment to a fortunate group who can afford to spend the time and money to get there.

In very few American cities have the minimum recreational standards been reached. Kansas City and Indianapolis provide just over four acres of open space per thousand of the population—a barely satisfactory figure, which does not take into account the quality of recreational facilities allowed. The older cities are in no such enviable position. In New York there is only one acre of open space for every 1,234 people.

### 11 Suburban Utopias

The efforts that were made to preserve the wilderness seem almost beside the point when contrasted with the way land around the American city was thrown to the jackals of real estate. Suburbia became their sphere of influence. Naturally a great deal of money was involved and suburban development was a pie full of plums for the small operator as well as for the large companies. The city planning commissions (most of them were established in the late twenties) actively co-operated in building up values in suburban areas by extending road systems and services (often a drain on the municipal taxpayer) and in the case of large cities like New York, they obtained Federal funds for the creation of express highways leading to outlying districts. These highways served the double purpose of bolstering values at both ends. In greater New York, too, as Catherine Bauer pointed out in her book, *Modern Housing*, direct subsidies were made in the form of tax exemption between 1921 and 1924, to the tune of over two hundred million dollars. This was not for public housing but for private building, a great deal of it located in these outlying districts.

This expansion of cities did nothing to improve the condition of the low-income group—only the dwelling had moved, as a result of competition from the artificially high values in the centre or town. There was only a moral incentive for the low-income worker to move to the suburb; difficulty and expense of transportation and methods of financing actually excluded him from it. Suburban living was for the middle class—the white-collar workers and up. It is true that the low-income worker was encouraged to become a home-owner in the sense that home-ownership was held up as an ideal for all, but this was always a snare for the worker in industry; and it constituted a gigantic trap for millions of human beings who thought that by owning a house and

land they would obtain something of the privileges and security of the wealthy. The depression did much to shatter this illusion.

Open space standards in suburbia were often nonexistent, but each house usually had its private garden. The suburb as a whole was sometimes planned—this time on a new principle, with romantically curving streets and *culs-de-sac*—an application of the English garden city method. Occasionally through-traffic streets were eliminated, and in the case of the best American garden city—Radburn, N.J. (which could hardly be called a suburb in conception but which became one eventually, nevertheless) the separation of pedestrian and automobile traffic was accomplished—one of the real contributions of planning to the present century.

Conditions generally were not improved by the suburb, even if some individuals benefited therefrom. The old centres, already overcrowded, became impossibly jammed with commuters, automobiles, with trucking for the big stores that served them, with overtaxed subway systems and with a badly dilapidated physical plant in the form of slums and inadequate community facilities. These last, which, with the exception of basis institutions like schools were completely lacking in the suburb, were forced to serve the enlarged wen of the city without being able to draw on the greater part of it for revenue. And for those who lived too far away, any form of participation in the life of towns was conspicuously lacking. In the suburb, social life was an artificial thing, compared with even the most rudimentary society of rural areas. Tending the garden plot and absorbing the generally morphinic products of Hollywood did nothing during the twenties and thirties to raise the cultural life of suburban America.

As the Swiss architect, Le Corbusier, observed a few years ago in Chicago, this movement to the suburbs was promoted under the banner of freedom. "To everyone his little house, his little house and his assurance of liberty." For, together with the financial interests involved, a reactionary political trend was encouraged thereby, and reactionary politics are usually hidden behind noble sentiments. More than one spokesman for industry has admitted publicly that the provision of the single-family house, with its accompanying financial burden, is a useful weapon in the fight to crush the labour movement.

For this reason the attempts at planning which in essence are glorified subdividing must be critically examined whenever they are put before the public. The garden city movement—much more important in England than in this country—is essentially a rationalisation of subdivision and

has deviated very far from Ebenezer Howard's original conception. The efforts of Borsodi in the United States to create a "back-to-the-land" movement—a depression panacea—now meet with little support. Attempts within the Ford empire to create company towns are localised examples of planning with a questionable motive—one that was unfortunately strong enough to defeat the war-time project of Bomber City, near Detroit, in the heart of the Ford-controlled Washtenaw County. And as an example of the length to which subdivision can be carried, Frank Lloyd Wright's Broadacre City may be given. With no less than an acre and a quarter of land to every house and as many as four cars per family, Wright, in the thirties, produced this extravagant variation on the fatal Hoover theme of a few years previous. The narrow "Americanism" and false mid-Western grass roots philosophy which motivated this project are a far cry from the broad, democratic ideas of Wright's master—Sullivan.

### 12 A New Profession

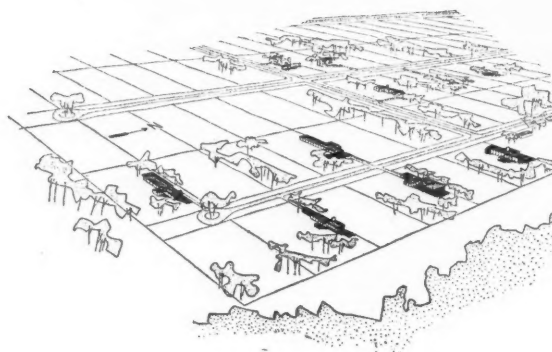
While private architects were being led astray by fantastic theories, conceived in their isolation from society and having no possible economic or social justification, municipal servants were creating a new class of technician, known as the city planner. We have noted from time to time in this account that figures emerge from the background of events—architects, landscape architects, occasionally an engineer; in the creation of this new profession appears the executive, trained in public administration or municipal government, with some specialised technique frequently added, like traffic control or local finances. These technicians are employed in city planning boards, in departments of public works and in engineering offices—all planning agencies in a minor way, often with overlapping and very limited functions.

Professor John M. Gaus, in one of the rare accounts of the development of American city planning,\* dates the modern phase of this activity from the time of the Chicago World's Fair of 1893. Certainly, by 1910, with the publication of the first city plans, "municipal art" as it was then called, was being seriously considered as a possible function of urban government. By 1916, the first zoning codes were in operation (the zoning of urban districts on a use basis is a restrictive planning measure, which has assisted as much as any

\* *The Education of Planners*. John M. Gaus. Published by The Graduate School of Design, Harvard University.



**SUBURBAN UTOPIAS** The building-up of suburban areas was advocated here as elsewhere but failed to improve the general condition of the towns. It provided a solution of doubtful social value to sections of the middle-class at great cost to them and to the community. Some of the suburbs were well designed, such as Radburn, N.J. (Above, an aerial view of Radburn, New Jersey, Clarence Stein and Henry Wright, architects; on the left, a modern suburban development scheme from the *Architectural Forum*.)







### A NEW PROFESSION

City planning as a recognised function of urban government is a fairly new profession. The administrative planner who has emerged under its aegis, has in practice not shown sufficient resistance to pressure groups, nor sufficient concern for the housing of the working-classes. (Top left, Parkchester, a private housing scheme by the Metropolitan Life Ins. Co., subsidised by tax exemption, and on the right, a typical housing scheme at Redhook, New York, the sort of development which flourishes with the connivance of the planning civil service.)



other device in creating fictitious land values. It is noteworthy also that the first known application of zoning was to restrict the growing Chinese quarters of a city in California). By 1928 the idea of regional planning had been introduced with the studies made for the development of Greater New York; this term was to receive wider definition in the thirties, when, with the whole complex of soil, water and mineral resources under investigation, it proved a useful yardstick for measurement, and became an actuality under the Tennessee Valley Authority.

It is now recognised by some that city planning started off on the wrong foot, under the aegis of the high pressure salesmen of big business described in these pages; it had the support of intellectuals and gentlemen in politics as well, but no mass pressure for its aims and ideals. The T.V.A. Act was promoted by the late Senator Norris continually from the year 1922 and thus received wide support and publicity for its eventual passage in 1933. As things are now, a new T.V.A. would receive little support from Congress, but to replan our cities after twenty years of so-called "city planning" would be far more difficult. The influence of the Chambers of Commerce, of organisations like the Urban Land Institute, of the savings banks and of the insurance companies, has permeated city planning boards to a considerable extent, and the special interests of these bodies are well protected. With interlocking councils and boards of directors, and a natural concern over the safety of investments, it is unlikely that these powerful organisations will sanction any widespread disturbance of property which replanning would inevitably involve. When city planning gets under way in this country it will probably be done by special agencies with public funds, and in such a way as to by-pass the interests at present involved, who have lately shown an interest in using these same public funds to further private planning. Unfortunately we may have to wait for a time of crisis before the government will undertake this responsibility, unless the public becomes sufficiently aroused to press for action in the matter. Some authorities have suggested that the only way in which American cities can properly be rebuilt is by the creation of metropolitan T.V.A.'s—autonomous authorities which would exercise control over reconstruction right out into the surrounding region, which, in the case of New York and some other cities, would mean crossing

state boundary lines. If this were attempted, some states would put up strenuous opposition, since in this country the cities are creatures of the states in financial matters and especially in their borrowing powers. It is certainly true that to carry out a large-scale rebuilding of the decayed cities the whole problem of federal, state and municipal relationships needs overhauling, in addition to the inadequate system of taxation based on the value of property, which perpetuates the *status quo* rather than providing incentive to rebuild. Meanwhile, in the rush of post-war building, "spot" construction in the wrong places will go on, without benefit of planning, as it has in the past, unless builders are made subject to controls which do not yet exist. Certainly the present authorities seem both powerless and unwilling to deal with the most obvious civic problems of Harlem and Detroit, where living conditions are probably the worst of any big city in the country.

During the thirties, some reorganisation was carried out on the basis of improving traffic facilities, a reform which appealed to automobile users and property owners. The work of Park Commissioner Robert Moses, who belongs to the new class of administrative planners, is of this type. Parkway development, the re-design of old parks and the creation of a new park on the site of the 1939 World's Fair and of others in the outlying districts for bathing, boating and other forms of sport, were undertaken by the Parks Department of the City of New York, under his direction. Most of the new playgrounds, swimming pools, and promenades are characterised by an unfortunate monumentality in design. They have none of the fancifulness of nineteenth century American park design, while preserving a certain condescension in the provisions made for amusement and gaiety.

In the last two years, Moses has become a member of the City Planning Commission, and has been using his influence to further proposed new changes in the face of New York. Most of these are part of a post-war shelf of public works, with the emphasis on roads and tunnels rather than on public housing, in which Mr. Moses is not interested, but there is also the proposed fifty million dollars investment of the Metropolitan Life Insurance Company in the "garden apartments" of Stuyvesant Town, which he enthusiastically endorsed. This private housing project, with its announced intention of practising race discrim-

ination and demand of favours from the city in the form of tax exemption of some twenty-five million dollars over a period of twenty-five years, and an outright gift of eleven acres of city land in the form of discontinued streets, raised such a storm of disapproval from responsible citizens that a law was recently passed forbidding participation by the city in projects which involve discrimination against race, creed or colour. Stuyvesant Town and other private housing developments will, however, be started as soon as restrictions on building materials are lifted; the big insurance companies have been forced to invade the housing market as an outlet for their swollen financial resources.\*

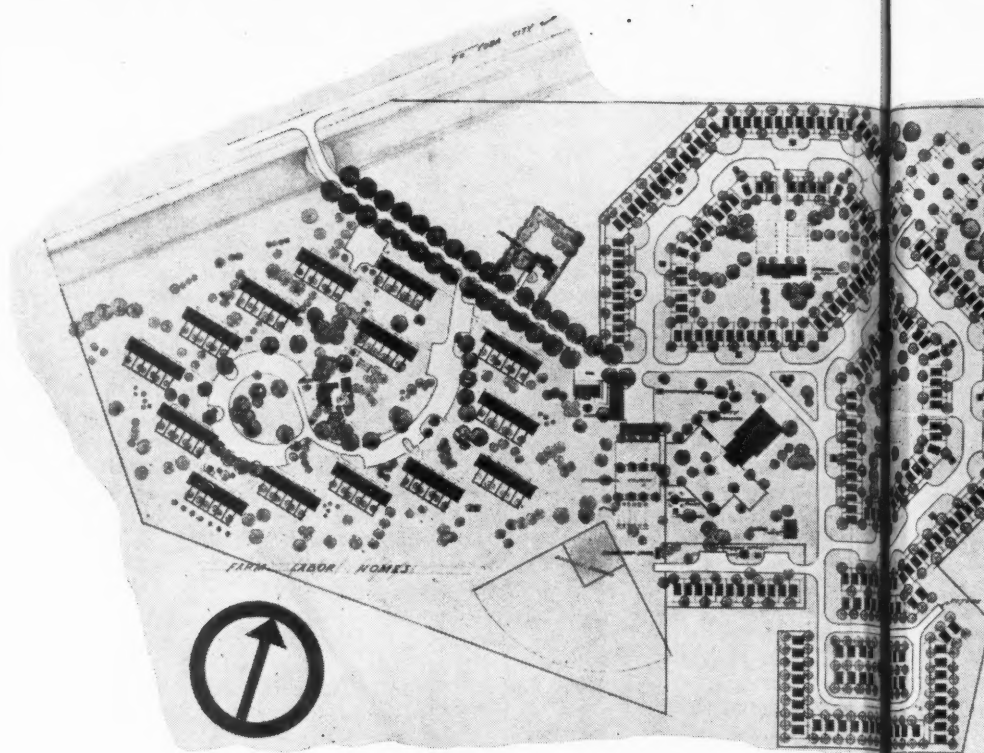
From this and other examples of irresponsibility by Civil Servants it is clear that city planning commissions are still a long way from their announced objective of acting in the public interest. Both state and local planning bodies are rendered even more impotent by the limitation of their functions to an advisory capacity. This is a heritage from their early days, when civic corruption was so widespread that it was considered wise to establish them as "independent boards of experts." Among the 1,200 odd local planning organisations existing today, very few have any say in implementing their decisions.

### 13 The Housing Movement

It is a pleasure to turn from the "plans" of the real estate world to a really significant planning accomplishment of the thirties; the creation of the public housing agencies and the Slum Clearance Act of 1937. Under this scheme, low-rental housing was built for the first time since the first World War, largely with Federal funds repayable under a long-term amortisation plan. In the beginning this activity was quite strictly controlled and directed from Washington, although local housing agencies had their share of planning and administrative work. The system ensured that the new standards were adhered to by local architects and planners, who at this time might not have been able to do the job properly without direction. The need for the control of design was sig-

\* An account of this significant development in planning is given by Henry Reed and Simon Breines in *Task 4*, October, 1943.

**YUBA CITY FARMWORKERS COMMUNITY**  
planned in the office of the District Engineer, Dist. 6,  
San Francisco, California.



nificant—the architectural profession as a whole was so far behind the times and so dependent on private clients for its outlook that it was caught unawares by the sudden need for housing designers and took no part in promoting the passage of the housing act, though this was clearly to the profession's advantage. The latter was "put over" in a largely apathetic Congress, by the American Federation of Labour,\* church groups and social organisations, supported by the tireless lobbying of certain economists and lawyers who had made housing their chief interest. It is doubtful if the measure would have succeeded if it had not appealed to the legislators as a method of rehabilitation and re-employment during the last years of the depression. Since their establishment, the housing

\* Before the Congress of Industrial Organization broke away from it.

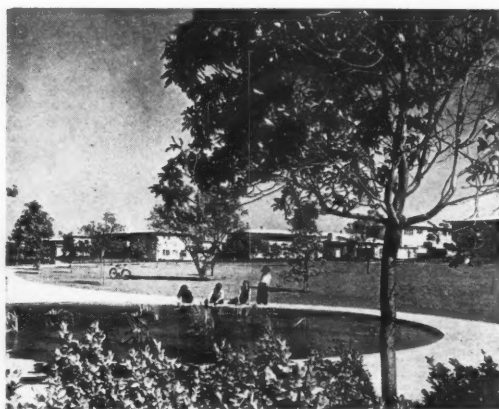
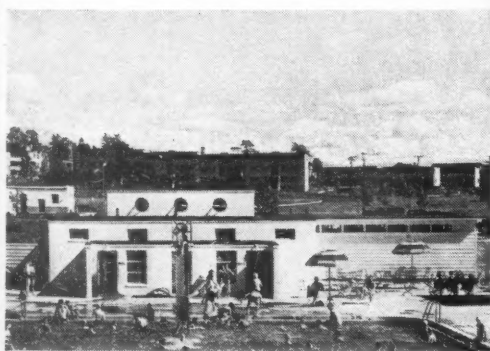
agencies have been mercilessly attacked by certain elements within Congress, and have even been invaded by the real estate interests—the appointment of Charles F. Palmer as defence housing coordinator at the beginning of the war programme being a case in point. His tenure was a disastrous failure—the real estate and public housing mentalities, like oil and water, cannot be well mixed.

Apart from the fact that the provision of public housing actually inaugurated the planning of small communities for low-income workers, the standards that were set up are of particular interest, because of their provision of community halls, recreational grounds, play areas and open spaces for the use of tenants. The fact that these were usually minimum in their physical aspects is unfortunate, but they did constitute a step ahead. The idea behind the open space planning was good

and a contrast to the grudging hand-outs which, as we have seen, characterised the nineteenth century tradition of planning open spaces. Under the title *A New Pattern for Living*, Nathan Straus, the administrator of the United States Housing Authority, wrote: "A good rough measure of the success of a public housing project is the extent to which community activities develop among the tenant families. . . . In planning the site, the architect, the engineer and the landscape architect must provide the framework or setting in which community activities will most easily develop." This was direct encouragement to get people together, in opposition to the methods of the labour-baiters, and it forms one of the most important links in the chain of the real American tradition.

In addition to the provision of open spaces, these were carefully broken down into types for different age-groups—a design development which will prove to be one of the most important considerations in all future planning. In the words of ex-Administrator Straus: "As a setting for a whole life of a community, a public housing project must be designed to meet the needs, the ambitions and the hopes of all of its inhabitants, from the youngest child to the men and women of more than the traditional three score and ten." Play areas for small children were required in these projects; the common areas near buildings were to be used by youths and adults for less active outdoor play. Air circulation, sunlight and a pleasant outlook, often denied the wealthier apartment house occupant, were thus only a part of the housing designer's concern; he was forced to consider for the first time more specialised problems of siting and the careful use of outdoor open space.

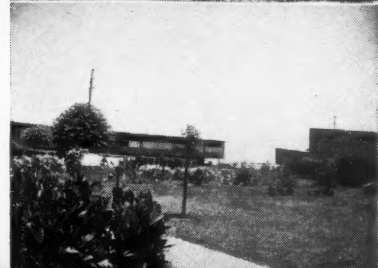
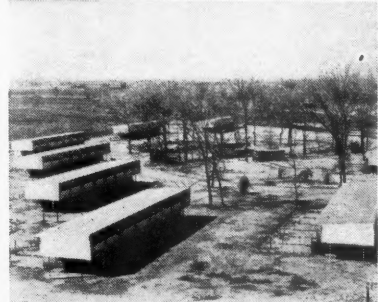
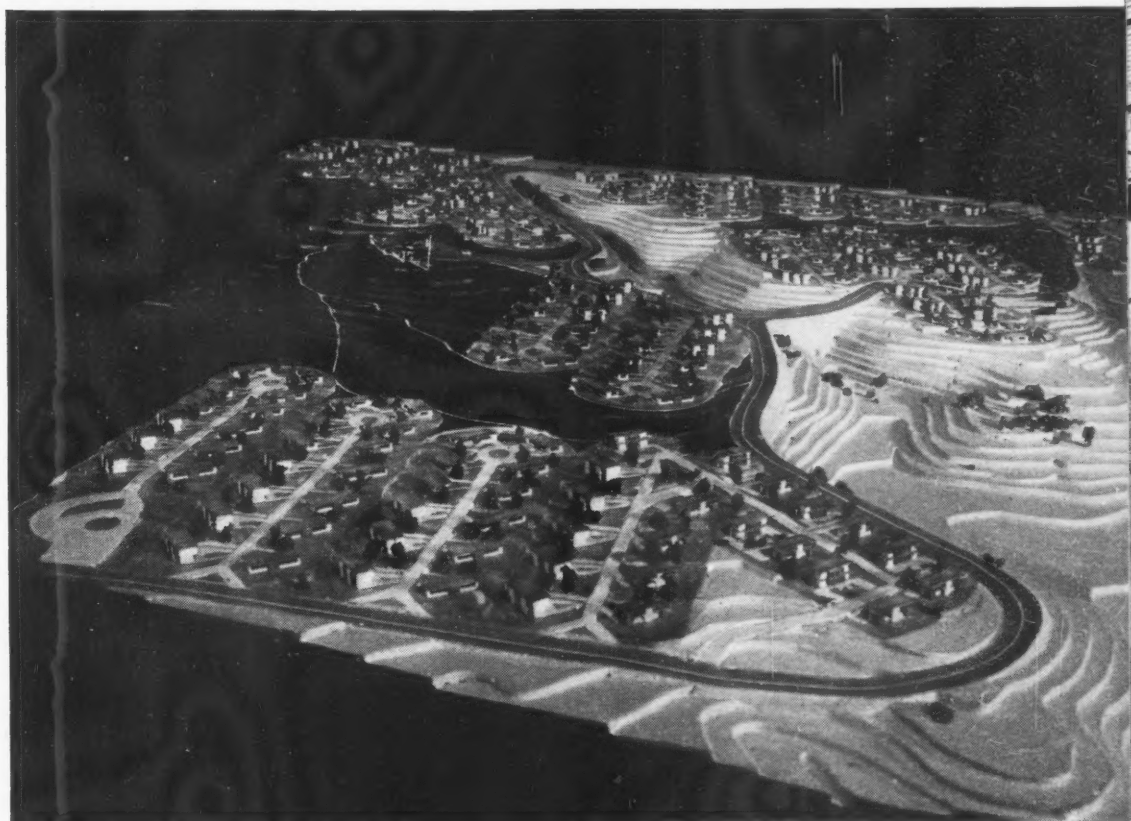
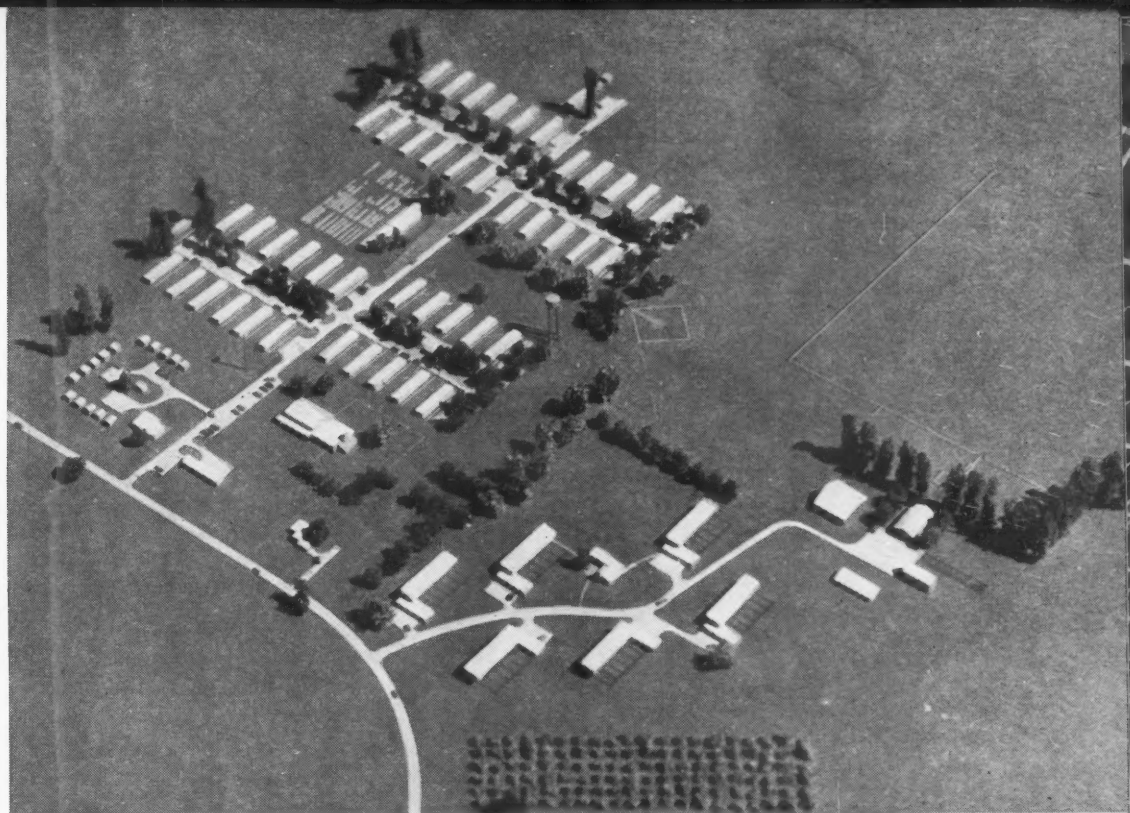
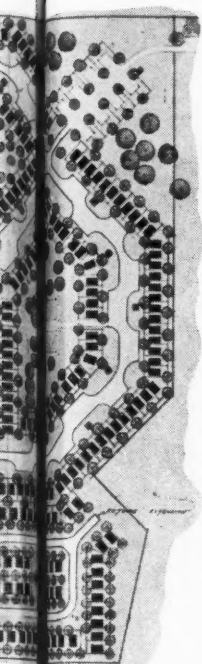
In recognising this greatest of human needs public housing officials were only providing better facilities for activities which people were organising for themselves. In the war housing projects community activities are being carried on even without the physical space necessary for their complete organisation. It may be assumed that in future, and especially with the example of England before them, people will expect additional



## THE HOUSING MOVEMENT

An important achievement in American Planning was the creation of public housing agencies and the Slum Clearance Act of 1937. Low rental houses were built under this scheme, largely with Federal funds, and small communities were planned with recreational grounds and facilities hitherto unobtainable in this class housing. (On the left, the greenbelt suburb of Maryland, built during the depression by the resettlement administration, and on the right, Baldwin Hills Village, a private enterprise scheme subsidised by the Federal Housing Administration.)





# GROWING RESPONSIBILITIES

The growth of the labour movement and the general realisation that housing and planning in our time must be a matter of public responsibility, led to notable achievements in the last decade. There is the famous example of regional planning in the Tennessee Valley, and the Farm Security Administration's town planning project of Greenbelt and its work for the migrant farmers of the far West. New social responsibility has here been matched with responsibility in design. Most of these schemes have inaugurated new standards for community and open space planning, layout of housing groups and individual architecture. (Top, the plan for Yuba City Farm Workers' Community by the F.S.A. On the left, three views of Yuba City; bottom left, a terrace at Farmersville, and top right, Firebaugh Camp, both by the F.S.A. Bottom right, Channel Heights, a dormitory for 600 families outside Los Angeles, by Richard Neutra, an outstanding example of modern planning. Over the page, Bomber City, Willow Run, a project by the United Auto Workers' Union for the Ford workers, which was shelved as the result of a tenacious political battle.)

community facilities in housing projects—like child-care centres, lecture halls, canteens, parks and gardens—most of which have hitherto been considered luxuries for the poor.

In public housing has appeared the germ of a real community planning which, with the diffusion of public works and other agencies, seems one of the few practical measures taken in the co-ordination of present-day needs. Certainly no other planning manifestation of recent years has taken into account so many factors of the genuine American tradition.

#### 14 Growing Responsibilities

During the past ten years, and no less but in different ways during the war period, American thought has been directed into channels of public responsibility in housing and planning. The tremendous growth of the labour movement in this period, alone ensures a larger audience for planning ideas, and this audience in turn can make its voice heard in Washington through labour housing committees and the like. The example of regional planning in the T.V.A., where all the resources of the valley have been harnessed and developed, has resulted in a visible improvement of the lives of people who previously existed under sub-standard conditions. The work that the Farm Security Administration for migrant farmers in the far West in providing them with modern communities has a similar economic background and, above all, a workable programme, which is lacking in all present-day Utopias. The F.S.A.'s town-planning project of Greenbelt can still be pointed to as an example of the scientific approach in this field, although it cannot be considered as a self-contained community. The tremendous task of providing war housing has absorbed large numbers of architects and site planners, whose whole outlook has been changed by an approach to a practical solution of an urgent wartime need. Finally, the recently killed National Resources Planning Board, in making its inventory of the material and human resources of the United States, was, while it lasted, a possible nucleus for the building-up of a planning agency with real powers.

For a country which has never planned in an organised way, but which has nevertheless committed itself to certain experiments in this direction, and has possibly the best technical equipment in men and resources to implement a planning policy, the present responsibility is obvious. Ways and means must be found. The platform on which

the elections were won last November and President Roosevelt's Chicago speech stressing full employment, new T.V.A.'s, and an expanding economy, promised national planning on a tremendous scale. Since then progress has been slow. Full employment and regional planning legislation has been held over and seems harder to achieve with the passage of time. But only time itself and public pressure on Congress will show whether the mandate of the American people is to be carried out.

Can there be any possible doubt that a democratic tradition has been established? From Patrick Henry to the Soil Conservation Board, from Salt Lake City to Victory Villas, from Sullivan to the Public Housing Movement, and from Jefferson to Wallace—an idea has been kept alive, and sometimes, under favourable conditions, it has flourished. Notwithstanding the formidable opposition of those who have wished to see the United States as *they* would like it and not as it should be, this idea is gaining strength from day to day. The principle of democracy embodies in it the idea of planning; liberty is not possible without just laws; and the land of the United States is the heritage of the people; it must be developed for their use.

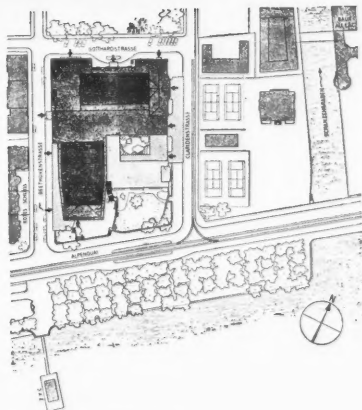
The pattern that emerges is one of change. The landscape of the United States is changing because of people, movements and ideas. The American planning tradition reveals an aspect of democracy which must at all costs be adhered to in the shaping of a better environment; it is this aspect of planning which grows and develops but *does not change* and is the testing ground for all our plans for the future.

#### Acknowledgments

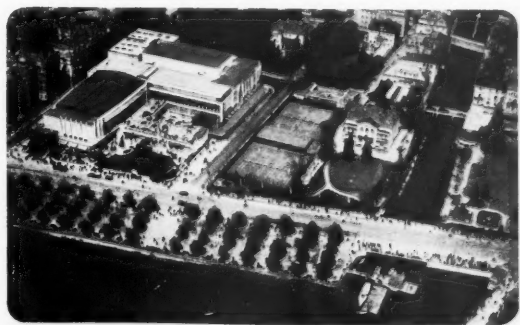
The majority of the illustrations in this number have been provided by the author. The aerial view of Yuba City, illustrated at the bottom of page 126, and the photograph of a housing scheme at Redhook, reproduced on page 131, top right, are included by the courtesy of the United States Embassy (former O.W.I. Department). The photograph of a street block in Hamilton, Ohio, which is reproduced on page 128, bottom left, is included by the courtesy of Life. The plan of the Bomber City project, illustrated at the bottom of this page, is reproduced by the courtesy of Task. A considerably larger number of illustrations of American housing can be seen in the special issue of *The Architectural Review* on U.S. War-time Housing published in August, 1944.







1, the south side of the garden hall with the Congress Hall in the background. The garden plan and the arrangement of the tables is informal. 2 is an aerial view from the south-east taken during the 1939 exhibition.



M. E. Haefeli, W. M. Moser and R. Steiger

## CONGRESS HALL, ZURICH

**SITE:** When the new Zurich Congress Hall was built in 1937, the old concert-hall or *Tonhalle*, built in 1895, consisting of the main concert-hall, small concert-hall, foyers and cloakrooms, on the north side of the site, was retained. The site of less than two acres bounded by three streets on the north-west, south-west and north-east sides and on the south-east by the broad, well-planted *Alpenquai* giving access to the lower end of the Zurich lake, was the last remaining open space with a view on to the lake. The south-east orientation looking up the length of the lake and the importance of the north-east boundary connecting the site with the main traffic centre of the city were the two dominant factors determining the orientation and organisation of the complex building requirements.

**PLANNING:** Accommodation required was a congress-hall for a minimum of 2,000 people, to be used also for banquets, general entertainments and exhibitions; a banqueting-hall (garden-hall) for about 500; a hall for chamber music, a lecture-hall, two practising rooms and finally a restaurant for daily use, also serving the gardens and terraces. The different halls had to be planned so that they could be used both separately and together. It was desired to create on this important site a cultural centre serving different and partly contradictory activities; maintaining the well-founded fifty year old musical tradition, where the municipality of Zurich could entertain in delightful surroundings, where they could organise international conventions and where the townsfolk of Zurich could enjoy themselves.

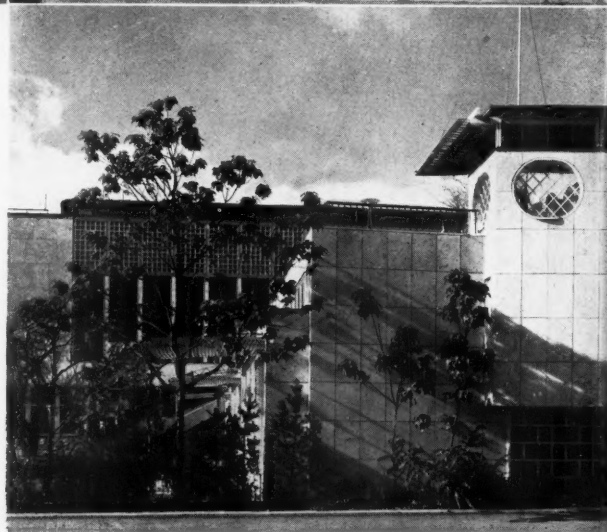
The key to the whole building-group is given by the upper ground-floor plan. The architects placed in front of the existing halls (14, 16 on the plan), a wide and high foyer (8), fulfilling many purposes; it connects horizontally the congress-hall (9), and the chamber-music hall (11), it gives access (vertically) to the galleries of all the halls and it opens on to the terraces over the garden-hall (7), with a view out over the magnificent landscape beyond. Part of the floor of the concert-foyer is raised by two steps forming an island for undisturbed sitting. The west end of the foyer is separated acoustically as well as aesthetically from the congress-foyer (9), in a successful way by a tropical winter-garden on the gallery floor and by a glazed sliding partition and heavy curtains on the upper ground-floor. These foyers are used for banquets and fashion-shows as well.

The lower ground-floor contains the large congress-vestibule (10), which forms a clear east-to-west axis, and serves the heavy traffic on big occasions. It is lavishly equipped with cloakrooms, lavatories, box-offices, telephones, post- and banking-counters.

The main double-staircase from the congress-vestibule, leading to the congress-foyer

## south side

Three views of the south side 3, 4 and 6. 5 is a view looking south-west along the south side; it shows part of the Congress Hall façade in the background, and in the foreground, the travertine cladding on the south-east entrance front, with part of the transparent glass wall below. This glass wall and the oval trellised openings in the wall above are intended to correct any false feeling the wall might give of being load-bearing.



plans







section



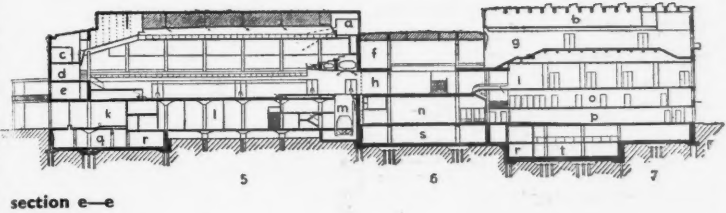


above, is on the longitudinal axis of the congress-hall, together with a single stair on the opposite side; two other staircases on the south and north sides of the entrance-hall (14), lead up to the concert-foyer and the concert-hall respectively. Two stairs serve the gallery floor: one from the congress-foyer, on the west side, next to the bar, and one out of the concert-foyer, on the east side, leading up to the wide balcony adjoining the hall.

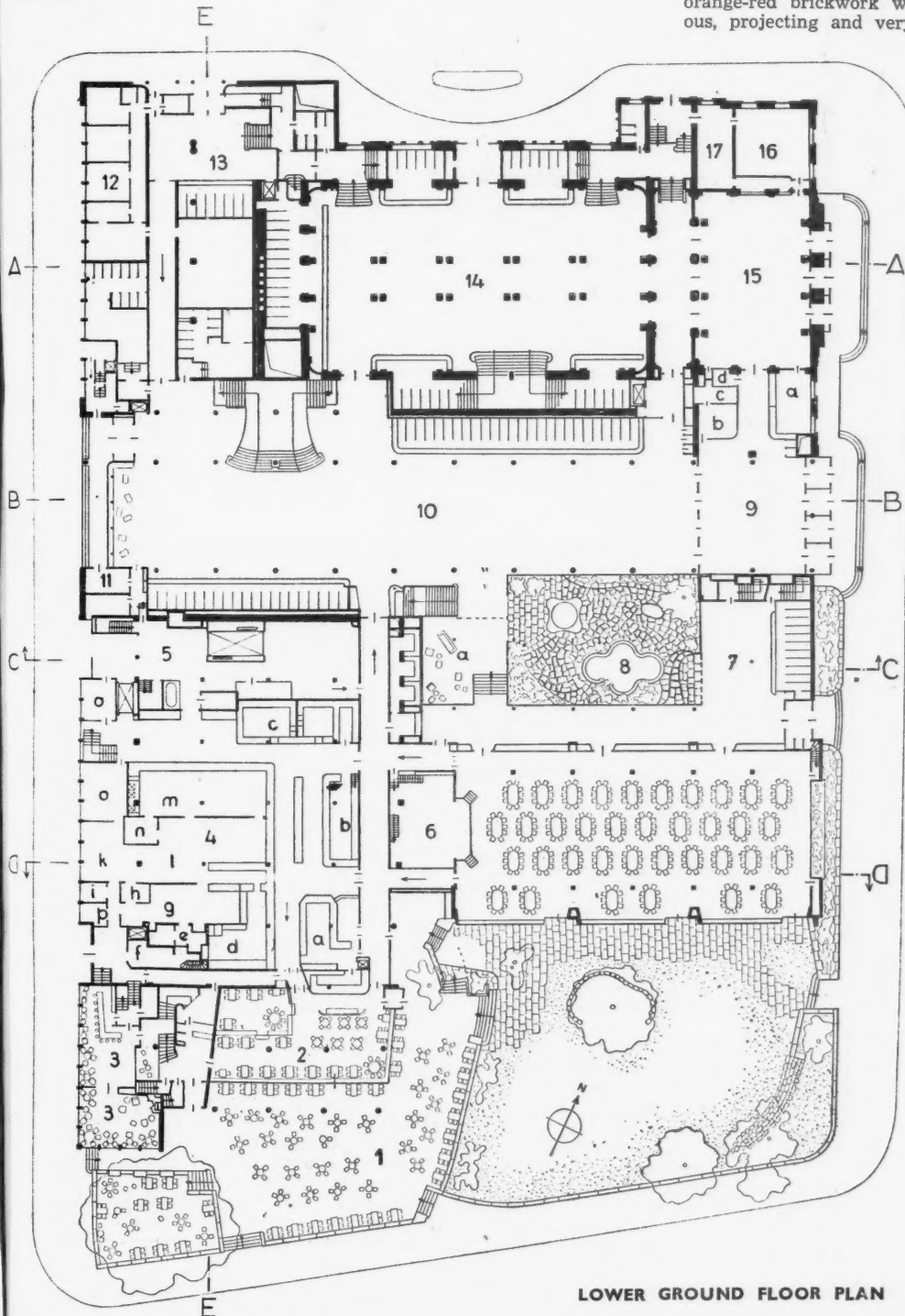
The analysis of the vertical communications presents the key to the organisation and articulation of this brilliantly planned group of buildings. It is evident that the principal requirement of the independence of the numerous halls is expressed in the placing and number of the stairs. Thus visitors entering the building from the north-east side (Claridenstrasse) for either of the three main groups (concert-hall, congress-hall or garden-hall), pass in front of the box-offices and cloakrooms before they reach the stairs. This has determined the circulation on the lower ground-floor and the placing of the garden-hall parallel to the main axis of the existing concert building. But to loosen the grouping the garden-hall was moved further towards the lake-side thereby creating the charming courtyard (8), which gives direct lighting to the congress- and garden-hall vestibules. The flat roof of the garden-hall is used as a terrace serving the congress-hall and concert-vestibule. This terrace above the level of the trees on the quay, has a magnificent view over the lake and mountains; it is also accessible from the gardens by means of a delicately curved open stair.

In the north-west corner of this group is the separate entrance to the administrative offices and practising rooms, with its own staircase and lift; connected to the main vestibule by a corridor past the manager's flat. The placing of these services in the least valuable corner of the site, diagonally opposite to the favoured south-east corner of the gardens, was obvious. Equally obvious was the placing of the restaurant (2), in the remaining lake frontage on the lower ground-floor. Although the kitchen takes up a great part of the valuable lower ground floor-area, its central position and accessibility from all sides has proved it to be perfectly placed.

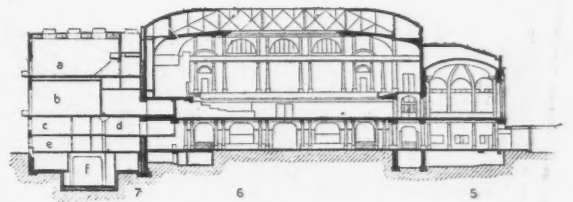
**EXTERNAL FINISH:** The *Tonhalle* facade, still retained on the north-west and north-east sides, was cleared of much of its Victorian ornaments and the former ugly orange-red brickwork whitewashed in a light sand colour. In addition the continuous, projecting and very prominently designed canopy over the three main entrances



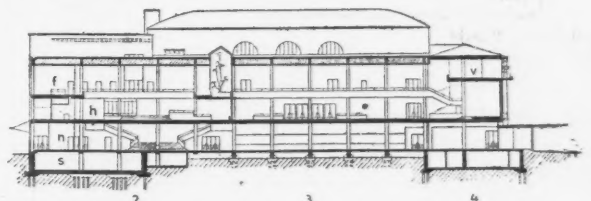
section e-e



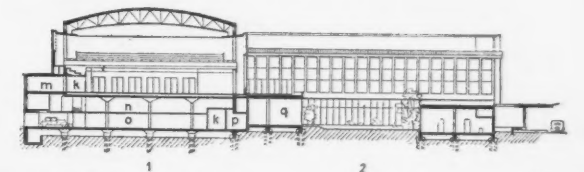
LOWER GROUND FLOOR PLAN



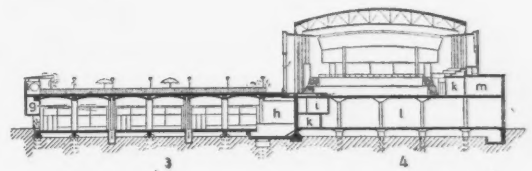
section a-a



section b-b



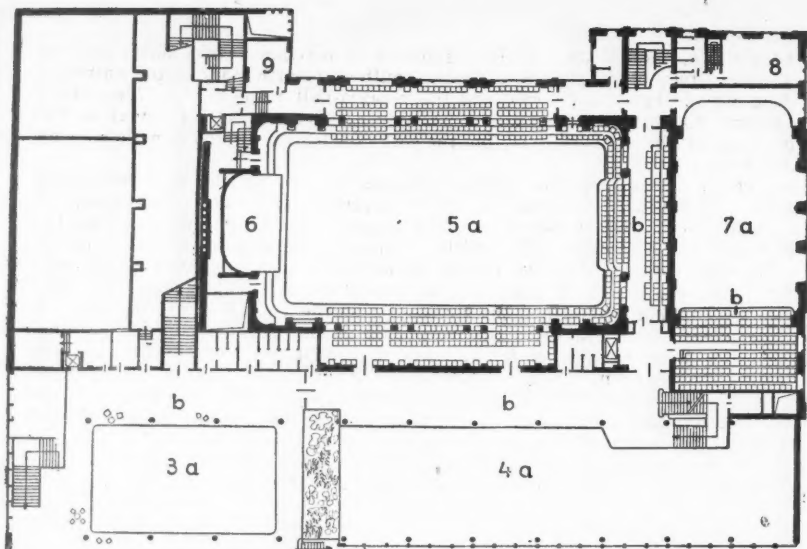
section c-c



section d-d

key to the lower ground floor plan

- |                                    |  |  |
|------------------------------------|--|--|
| 1 terrace to restaurant            | 8 courtyard                                    | 13 entrance hall to practising rooms and |
| 2 restaurant                       | 9 lobby to congress vestibule, a, post office. | chamber-music hall                       |
| 3 lounge (bar)                     | b, box office, c, banking, d, porter.          | 14 concert hall vestibule                |
| 4 kitchen                          | 10 congress vestibule                          | 15 lobby to hall vestibule               |
| 5 store with lift to congress hall | 11 first aid room                              | 16 manager's office                      |
| 6 garden hall with stage           | 12 manager's flat                              | 17 advance booking office                |
| 7 garden hall foyer                |  |  |



# key to the upper ground floor and gallery plans

## GROUND FLOOR

- 1 congress hall (a, promenade. b, stalls. c, stage)
- 2 conference room
- 3 office
- 4 club room
- 5 telephones
- 6 servery
- 7 garden-hall terrace
- 8 concert foyer
- 9 congress foyer
- 10 chamber-music-hall foyer
- 11 chamber-music-hall

## 12 lecture room

- 13 green room
- 14 main concert hall (a, engine room of organ. b, movable organ key-board)
- 15 corridor
- 16 small concert hall

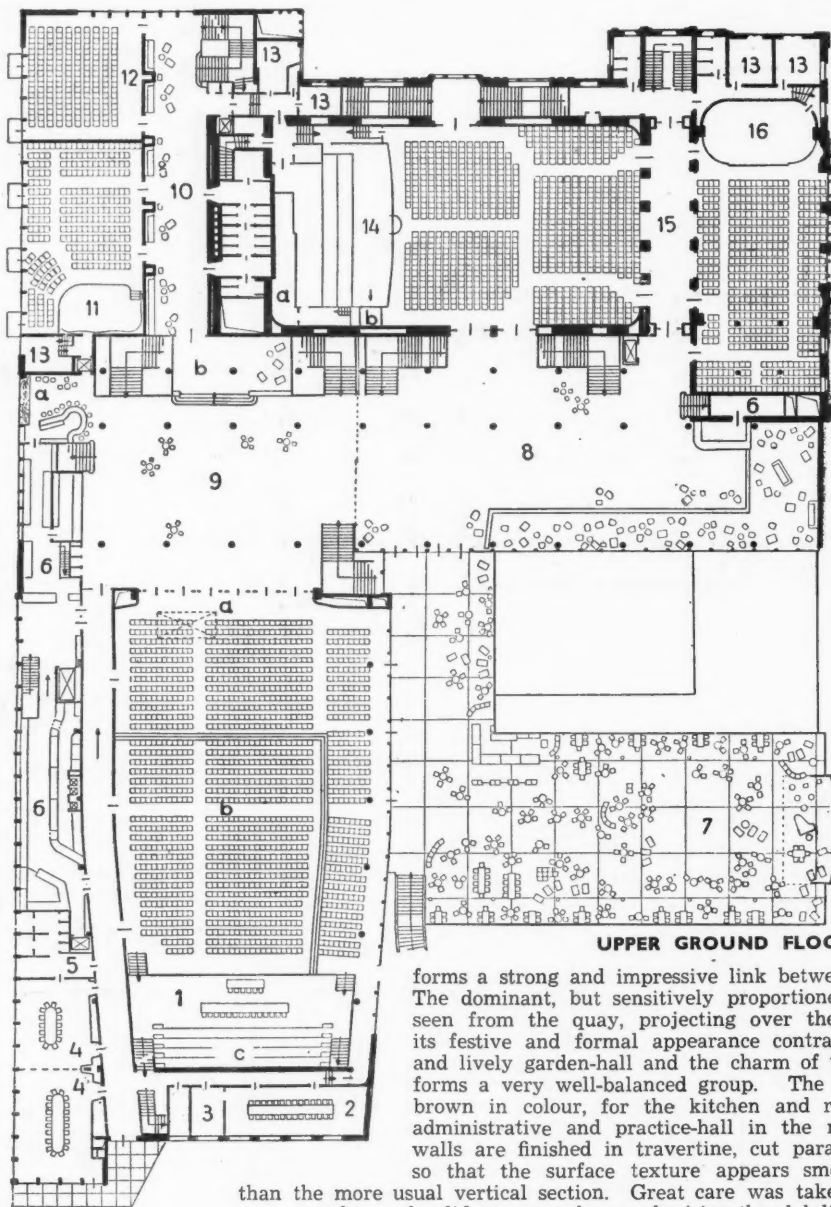
## GALLERY

- 1 congress hall (a, airspace. b, gallery. c, stage)
- 2 props

## 3 congress foyer gallery (a, airspace. b, gallery)

- 4 concert foyer gallery (a, airspace. b, gallery)
- 5 main concert hall (a, airspace. b, gallery)
- 6 organ
- 7 small concert hall (a, airspace. b, gallery)
- 8 archives
- 9 conference room
- Between 3a and 4a, winter-garden

GALLERY PLAN



UPPER GROUND FLOOR PLAN

forms a strong and impressive link between the old and new parts. The dominant, but sensitively proportioned mass of the congress-hall seen from the quay, projecting over the terrace and garden-hall, its festive and formal appearance contrasted with the gaily coloured and lively garden-hall and the charm of the lawn and trees in front forms a very well-balanced group. The finishes are stucco, grey-brown in colour, for the kitchen and restaurant block and the administrative and practice-hall in the north-west corner. All other walls are finished in travertine, cut parallel to the bed of the stone so that the surface texture appears smoother and less veneered

than the more usual vertical section. Great care was taken not to give the impression anywhere of solid masonry by emphasising the slab-like quality through the pronounced joints and by the introduction of the round latticed openings in the terrace screen wall.

**INTERIOR:** Richness in inventive detail characterises much of the interior. The thirty feet high congress-foyer, with its cantilevered glass wall, slender columns, balcony, tropical garden and the busy pattern of the tables and chairs would keep any visitor's mind and eyes occupied, and it is questionable whether the hard and slightly jazz appearance of the octagonal ventilating grilles, with their under-developed light fittings, was at all justified. The same might be said about the fittings in the congress-hall. Here, to avoid the unpleasant glare which always occurs where a large glazed area changes into the solid of the lintol or ceiling, the architects first of all reduced the transparency of the glass by providing an area of opaque glass bricks along the upper part of the wall, and in addition a continuous cantilevered slab running the length of the hall serving to separate wall and ceiling. In order to over-





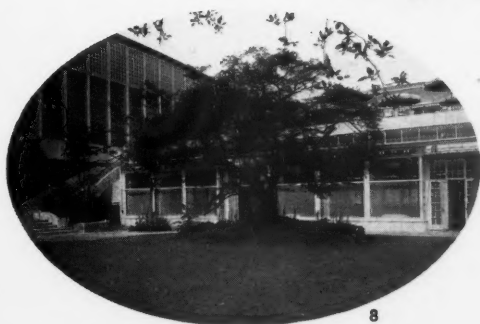






the garden hall

7 is a view of the windows on the south front of the garden hall. The trellis is intended as an optical device to lower the height of the ceiling and, by projecting it from the outer wall, as an additional link with the garden. 8 shows the garden hall from the lawn which overlooks the lake.



8

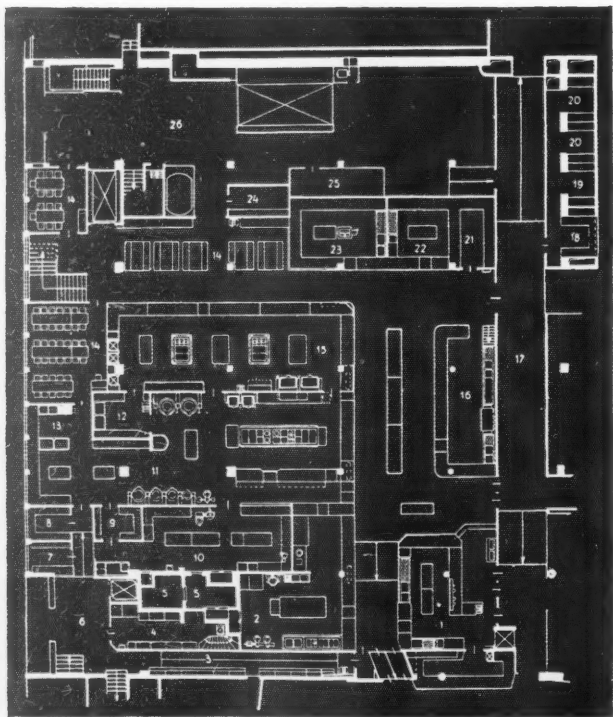


9, 10



## congress restaurant and kitchen

9 and 10, the interior of the Congress restaurant which faces south on to the quay. 11, view from the quay showing the restaurant with the Congress Hall above.



key.

- |                       |                              |
|-----------------------|------------------------------|
| 1 garden service room | 14 staff dining-room         |
| 2 pastry kitchen      | 15 garden hall kitchen       |
| 3 service corridor    | 16 wash-up for china         |
| 4 store               | 17 corridor                  |
| 5 cold storage        | 18 drinks                    |
| 6 staff entrance      | 19 cutlery store             |
| 7 staff control       | 20 china store               |
| 8 salad preparation   | 21 glass store               |
| 9 condiment store     | 22 wash-up for glass         |
| 10 food store         | 23 silver store and cleaning |
| 11 restaurant kitchen | 24 store                     |
| 12 washing up         | 25 store                     |
| 13 servery            | 26 store                     |







12

entrance hall and congress foyer

12, the Congress vestibule; entrance doors in the background with cloakrooms on the left and on the right glass partitions on to the garden court and the staircase leading to the Congress Foyer. 13, Looking from the balcony over the Congress Foyer through the half-open glazed partition to the Concert Foyer; above is the tropical garden with stairs to the right leading to the roof terrace. 14, the Concert Foyer with its raised sitting space overlooking the garden court, the lake, and, in the distance, the Alps. On the left is the entrance to the old concert hall, which has been retained. 15, the same foyer from the gallery which gives access to the balconies of the concert hall.



14, 15



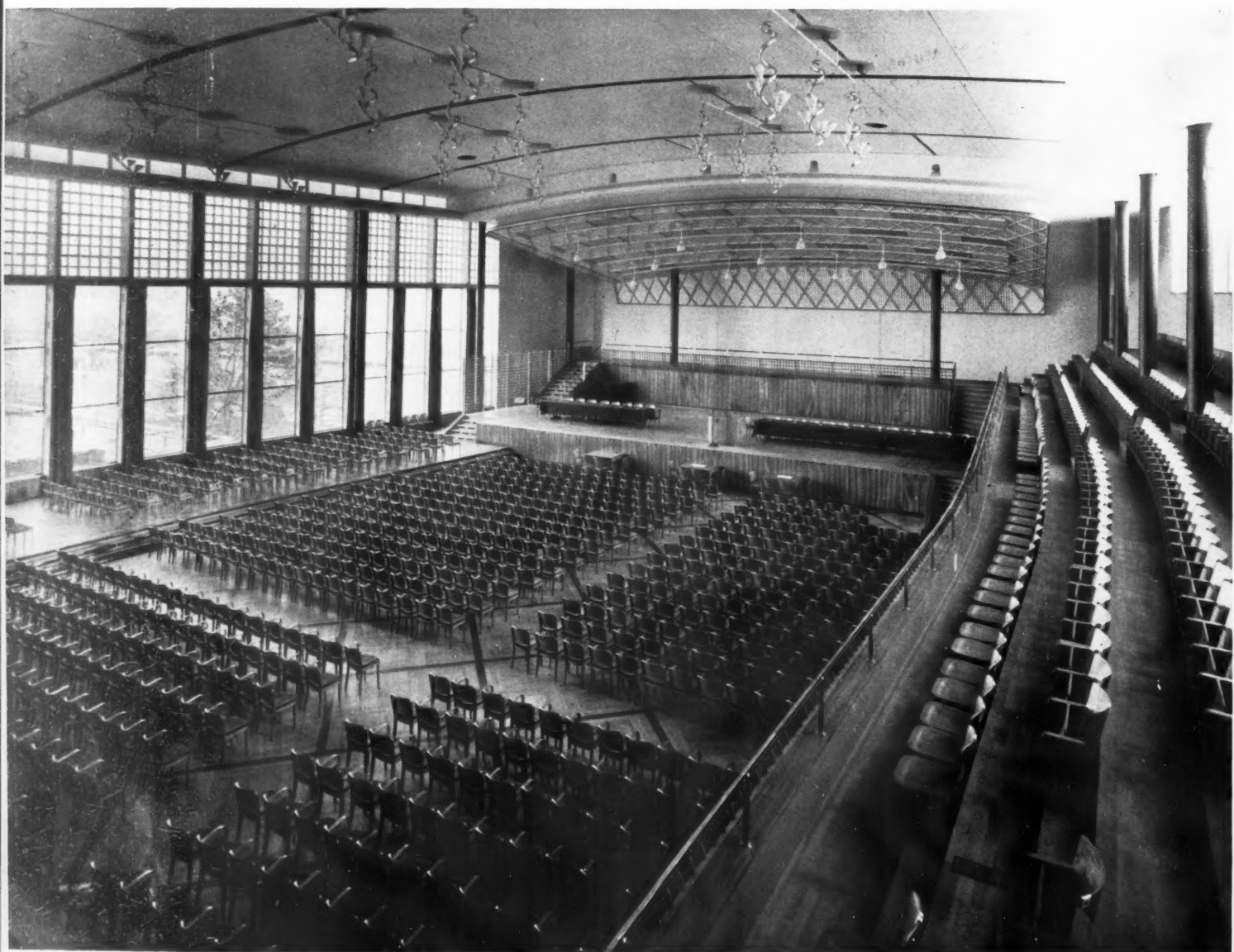
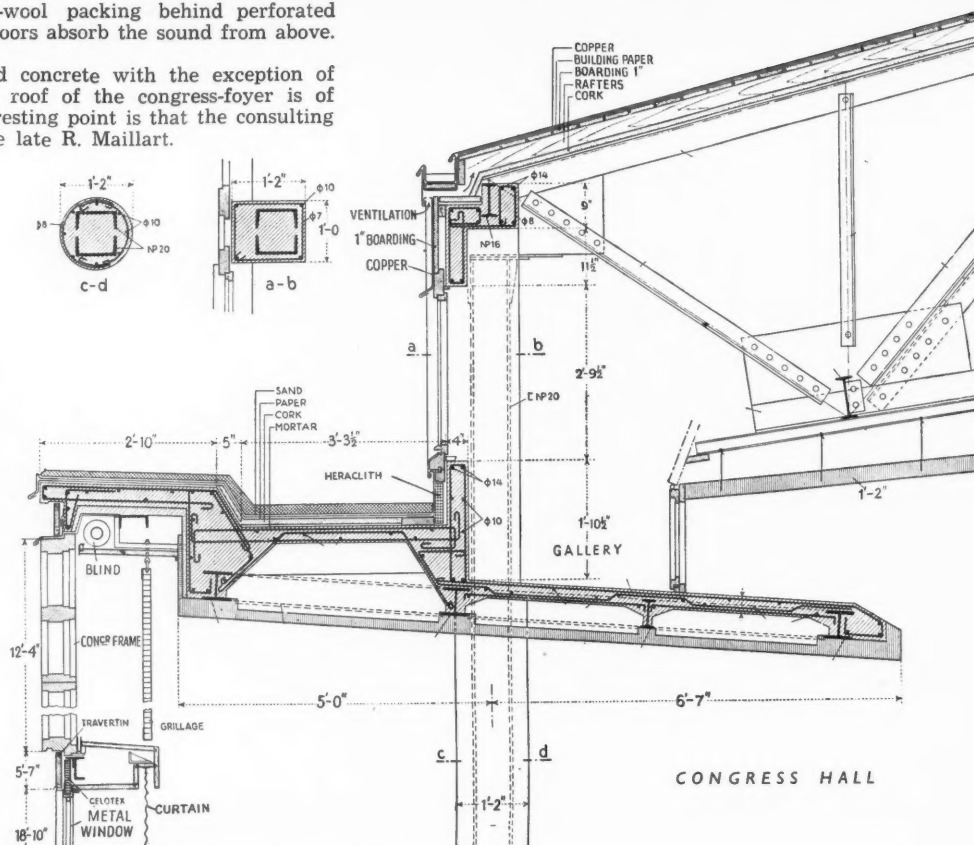
come a dark strip that this would have produced on the outer edge of the curved ceiling, a narrow band of windows was introduced. Acoustic insulation was achieved by means of glass-wool packing behind perforated plaster slabs, cast on the site. Elaborate floating floors absorb the sound from above. The building is air-conditioned throughout.

**CONSTRUCTION:** The construction is in reinforced concrete with the exception of the congress-hall roof, which is a steel truss. The roof of the congress-foyer is of reinforced concrete beams and hollow tiles. An interesting point is that the consulting engineer for the 130 ft. x 90 ft. congress-hall was the late R. Maillart.



**congress hall**

**16.** the Congress Hall from the Claridenstrasse. **17.** the interior of the Congress Hall from the balcony. The structure was designed by Maillart and is unusually light and graceful. The window wall faces north-east over the terrace and informal garden. The seating arrangement is asymmetrical: the sounding board over the platform is of fine fretwork painted in bright colours. On the right is a section through the roof and window wall.





## RED INDIAN CATHEDRAL by Lance Sieveking



N the afternoon, as I and the most amusing man I met in Canada wound our way in an open car round an endless series of bays on the Pacific side of Vancouver Island, we came upon a jumbled group of totem poles. The crude surrealistic power with which the traditional characters had been carved, overwhelmed me for a moment. The Toad, the Bear, the Lizard, Great Great Grandfather, Great Aunt the Ghost Fish, and on the summit of each pole the immense Thunder Bird, into whose claws, at last, we all must go...

The texture of the wood is rich and rough and very interesting to the touch. Time had washed the paint off some of them, but the more recent ones still flamed from beneath the trees with brilliant reds, blacks, whites and blues.

Later, just as darkness was falling, we came upon what seemed to be a house on fire. Ira Dilworth stopped the car, and we peered at the large oblong building which stood a hundred yards or so from the road. In scale and proportion it was reminiscent of an Elizabethan tithe barn in the eastern or southern counties of England. And out of two or three spots in the roof great handfuls of red sparks and smoke were leaping.

Dilworth turned the car slightly so that the headlights shone on the building.

"By Jingo!" he exclaimed, "we're in luck!"

(He is the only man I have ever heard exclaim "By Jingo!"). In the glare of the headlights I saw that there were a lot of other cars, fifty or more, facing towards the wall, parked all anyhow, just as they had arrived.

"What is it?"

His voice twinkled with delight: "It's a Potlatch, I do believe!"

"A —?"

"An Indian religious ceremony. Actually it's against the law nowadays. I expect there's mighty few white people have ever seen one. I wish we could..."

"Well, why not?"

He was diffident. "They mightn't like it, you know. We'd be the only white folks."

"Oh! Come on!" I urged, and in another moment we had parked the car, wisely away from the others, and switched off the lights.

At that moment three small closed cars drove up and we caught a glimpse, among moving beams of headlights, of great hoods of feathers and naked limbs. Strange passengers for motor cars.

Then it was suddenly dark again. Very dark. We stumbled towards the large double doors. Almost at once Dilworth fell into a burr bush, and I stepped into soft mud up to my left hip. Smothering our discomfort and amusement, we pulled ourselves together in the darkness, and slipped quietly in between the barn-like doors.

Inside it was intensely hot, and we saw what made the sparks. The room was about a hundred and forty feet long, and about

thirty high. It had a steep collar-roof, with here and there a rough-hewn joist between rafters. The centre of the beaten mud floor was empty but for three of the biggest bonfires I had ever seen, which, burning fiercely, and piled high with great logs, threw sparks and smoke all the time up into the shadowed arches of the roof, whence they escaped through holes into the night.

At first no one took any notice of us. It was like standing among a great press of people just inside the double doors of some foreign cathedral. All round the edge of the Community House (as Dilworth called it), was an endless low bench of plain wood, with, here and there, a piece of wooden railing to divide it from the floor. Whichever way we looked the bench was crowded with Red Indians of all ages and sexes. To our left was a large rough table covered with food; and, as time went on, we noticed that this was used as a kind of buffet, people coming and going as they pleased. Moving about on the floor, around and between the fires, was a priest, or some kind of master-of-ceremonies, accompanied by his assistants. He was a tall handsome fellow, with the noblest kind of high-bridged Indian nose, and high sharp cheekbones.

Every now and then people would leave, and new parties of people would arrive. The doors behind us were continually opening and shutting. Our fronts were being roasted by the huge fire, and every time the doors opened, an arctic blizzard struck our backs. And from time to time naked men came in, carrying, apparently with the greatest ease, logs of wood as large as two railway sleepers, and threw them on one of the three fires.

Once or twice our immediate neighbours standing near the door looked at us. Dilworth hit upon a very useful gambit. He would exclaim in an undertone, prefaced by a surprised chuckle: "Look, I've fallen in a burr-bush, and the things are stuck all over me!"

At which the Indian who had been looking at him, made some sort of polite rejoinder, and the momentary embarrassment was passed.

The interior of the Community House reminded me of two things: first of our parish church at home on any special Sunday morning such as, for example, Harvest Festival. And secondly, of a big gathering in the Assembly Rooms at a place like Cirencester. There was a religious atmosphere, and also a kind of social stir. The grown-ups taking it all very seriously, absorbed in their different ways; while everywhere, among their feet, ran dozens of children, in and out, in an endless game, paying no kind of attention to the ceremonial side of the affair, except at moments of climax, which came every twenty minutes or so. Then many of the children would join in either in earnest, taking their part like any grown-up; or frankly burlesquing the behaviour of one of the more exhibitionist among their elders. When this happened it was uproariously funny both to the children and to me and my companion. But not one of the grown-up members of the congregation appeared to see. In fact the Indian children and the Indians behaved as if they existed on two different planes, neither paying the slightest

attention to the other, no matter how startling or outrageous or disturbing their conduct might be. And that was one of the things that reminded me of our parish church. There would be a stout matron with a baby on her knee, and other children grouped round her, either gazing before them in a day-dream, or playing and whispering together. Suddenly, without any warning, Mamma begins to rock herself to and fro, and moan and wag her head about, gradually making more and more noise, till she has attracted the attention of the people round about her.

But her children never look up. They may not even have noticed. That was one of the things all grown-ups did. Something that happened way up, above your head. Possibly you did a mocking imitation of it, or a serious imitation, pretending real. But you didn't bat an eyelid if Mamma suddenly went into third gear with a jerk and started doing her Go-to-Meeting stuff. It was just the Evil Spirit.

After we'd been standing there for a while we became so accustomed to the scene that we entirely forgot that most of the congregation had nothing on but feathers, red clay, paint, small blankets and necklaces of bird skulls...

To talk of these Red Indians as degenerate is nonsense. The children were some of the most beautiful, strong and jolly ones I've seen anywhere; with lovely hands and feet...

Never have I so longed for a chair. I would have sat on the ground but that I wouldn't have seen anything. Smoke from the great fires went billowing about the hall, and our eyes smarted almost unbearably. But our curiosity was far too strong to let us fall down from exhaustion, and at a later stage in the night our excitement would have carried us over any physical weakening. For there were rhythms which grew out of nothing, and with which it was impossible not to join in.

At first, naturally, we could understand nothing. But after a time, looking this way and that, and pointing things out to each other, we began to piece it together till the whole thing took shape. And it was something like this:

The whole "service" revolved around a ceremonial giving-away by certain members of the congregation of all their possessions. During this self-dispossession the priest directed to whom the various articles should be given. He stood in thought, occasionally giving the large bird skull on the end of his wand a shake, and then suddenly pointed through the red glow and smoke to someone at the far end of the hall. The Striper was then accompanied by one of the priest's assistants to the Recipient, and the article was presented.

"One of the reasons the Government don't like this," whispered Dilworth in my ear, "is because they give away everything till they haven't a blanket to cover themselves with or a pot to cook in."

As I looked at that magnificent priest, who was just like all the Red Indians in the Wild West Stories of my boyhood, I wondered if, when he seemed to go into a trance, he was really looking round at his uncles and aunts, or whether he was genuinely awaiting guidance. I could imagine him saying to himself: "Uncle

Nanaimo could just do with a nice blanket like that. Where on earth is he sitting?" And then, spying the old gentleman in the distance, putting on a very rapt, authoritative expression, and pointing at him like a prophet of ancient time. It was probably quite unjust...

Often several things were going on at the same time. Several members of the congregation would be seized by the Evil Spirit and begin to groan and sway. Whether the long process which led up to the final frenzy had any relation to the Potlatch ceremony—that is, the giving away of all one's possessions—we could not discover. Apparently it hadn't. Perhaps they sent their names in beforehand: "So-and-so will give away all at the next Meeting." Indeed some of the men and women on their arrival through the doors had plainly come prepared to take an active part. Their heads were shrouded in dirty cloths, their cheeks thickly spread with a dull deep ochre, or sometimes a vivid blue paint on which patterns had been scratched. They would push importantly through the mob at the entrance, surrounded by friends and companions. Again and again I was reminded of things seen in continental cathedrals: of interminable services during which groups of people arrive and depart: Baptism parties, people bent on confession, confirmation candidates, a wedding party, and so on.

There seemed to be two main ceremonies going on, as far as we could detect, quite independently. The Potlatch, or Grand Giving-Away, and the Being-Seized-By-

**The-Evil-Spirit.** The priest constantly running from one to the other.

Sometimes there were long intervals of complete inactivity on everyone's part, when the whole assembly sat or stood about listlessly, and we wondered if anything would ever happen again. Then, as if in response to some signal unseen by us, all sorts of things began happening.

There were seven or eight easily recognisable stages in Being-Seized-By-The-Evil-Spirit. In the first stage the man or woman begins to groan as if in great pain. In the second, he sways slightly, and groans more quickly. We observed one large, rather conceited-looking man in a two-piece suit of bird-skulls, begin

to groan and sway. His immediate neighbours on both sides turned away from him with abstracted expressions on their faces. They evidently didn't like him or what he was doing. He was not popular. His groaning was ostentatious. For a moment or two I was back in the Parish Church at home, watching our doctor, who, standing very erect with his chest out and his head thrown back, was singing a psalm with such sonorous pomposity that everyone was embarrassed. On one such occasion a boy whispered to me: "He thinks himself jolly holy!" The Red Indian, whose showing off was displeasing his neighbours, evidently thought himself jolly holy too. In the end his performance came to nothing for he lapsed into silence and never reached the further stages.

In those cases that did go on, the third stage seemed to be when, after five minutes of groaning and swaying, the groans begin to have a slight indefinite rhythm. The groaner seems to be trying to remember, or compose, something. Now people begin to pay attention to him. Encouraged, he or she does it a bit louder and writhes a bit more vigorously, and begins to sweat.

Now the priest deigns to notice, and strolls over, followed by his assistants. They watch and listen attentively for a while. At length the priest gives a decision whether it is a good show or not. If not, the artist subsides and strolls over to the food table. If, on the other hand, the priest decides that it is a worthy effort—that the Evil Spirit has really got going—he gives a sign, and the performer changes gear and goes into the fourth stage with a click. His groans begin to assume a quite positive rhythm, an epileptic, jerky, syncopated sort of rhythm, all on one monotonous note. Soon the priest gives

his approval of this too, and those in the immediate neighbourhood take up the rhythm, groaning with the soloist, following his lead.

All at once we enter the next stage. From swaying and writhing, the one Possessed-by-the-Evil-Spirit now suddenly jumps to his feet and begins an eccentric epileptic dance, jerking himself this way and that as his inflamed fancy prompts. He moves down the hall, followed by an ever increasing group of sympathisers and supporters. The more fantastic the contortions of the dance the more the rhythm of the groans synchronises with it, until, with a surprising change of tempo, the next stage is reached, when the entire company take up little sticks about a foot long and begin to beat beat-beat-beat out the rhythm of the groaning dancer who by this time is reaching a paroxysm of auto-intoxication increased a thousandfold by the mass excitement of the crowd.

He leads. They follow. Louder! Louder! Faster, faster! Another sudden change of rhythm. If only either I or my companion had been a Cecil Sharp, we might have taken down those exciting, those maddening sounds with which, at last, overcoming all restraint, we were obliged, in spite of everything, to join our own groans, and stamp our feet for want of little sticks:

Dum dum dum da da dum-dum  
da-da-da dum-dum  
Dum da-da-dum da-da dum-dum  
Dum dum dum da-da-dum-dum  
DUM DA-DA! Dum da-DA!

And then all over again. And again and again. And again. Louder. The dance changes. Obviously some big moment is approaching. The sticks beat-beat-beat da-da beat-beat! Scores of bodies jerk and writhe in imitation of the central figure

who now seems scarcely to touch the ground with his feet.

A mother with a newborn baby in her arms beats with stupendous vigour on the railings with her stick one inch from the infant's head. It is not terrified. It does not even wake.

The One-Possessed reaches his climax, and with a wild shout he leaps high over the nearest of the great fires. Again! Through the flames and smoke his body flashes. Others follow suit. This way and that—their feathered headdresses waving—their jagged profiles skidding across our vision, their voices thudding hysterically through and through our twanged nervous systems.

Vaguely attention wanders; the beats become desultory, and one of those vacant periods is upon the assembly. The priest is looking about for the next manifestation of piety.

We observe that the fires are not less than six feet high, about seven feet across, and burning fiercely. Quite a leap, clothes or no clothes!

The children all this time had not been paying the slightest attention to the frantic shimozzle created by their elders. They were busily engaged in some game of their own, occasionally jumping aside to avoid being run down, as children in a London street playing one of those complicated games with diagrams chalked on the ground, are subconsciously aware of cars that pass too close to them.

At long last, with swollen, smarting eyes, and dropping with exhaustion, after being roasted before and frozen behind for nearly four hours, we crept out into the night, feeling sure that the best, the most esoteric and exciting, the most grotesque, was still to come—probably in another four or five hours. But our endurance was utterly at an end. . . .



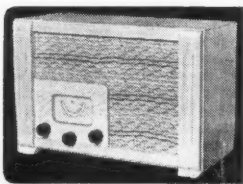
## DESIGN REVIEW

for a discussion of new designs, new materials and new processes, with a view to developing the essential visual qualities of our age: functional soundness, the outcome of science, and free æsthetic fancy, the outcome of imagination.

### Advisory Committee

Misha Black	Nikolaus Pevsner
Noel Carrington	Peter Ray
John Gloag	Herbert Read
Miner Gray	Sadie Speight

## THE INDUSTRIAL DESIGNER IN PRACTICE



The standard wartime radio-sets, upright and horizontal, may not be ideal in design, but they are in their clean lines, natural finishes and convincing proportions infinitely better than nearly all competitively produced sets in this country were, say, twelve years ago. That this is so, that the Board of Trade has agreed to so promising a standard in a utility article of furniture is due almost entirely to the pioneer work of one radio manufacturer before the war: Murphy Radio. Their cabinets, designed by R. D. Russell and Eden Minns, have often been illustrated, but it may at this moment when the trade is getting back to peacetime designing be useful to recapitulate the story of Murphy designs and show what flexibility can be achieved in spite of comparatively stable terms of reference.

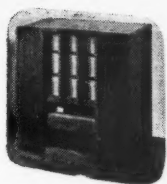
R. D. Russell's first set came out in 1932. He went on year after year to develop his unique collection, until in 1936 he was joined by Eden Minns. Then both designers worked on the same range, with a highly individual approach, but at the same time never without a "family likeness" in the finished products. The cabinets were manufactured by Gordon Russell Ltd. at Broadway, who, as Murphy Radio expanded, opened a new factory at Park Royal.

All the cabinets were noteworthy for their simplicity of shape and their avoidance of any elaboration of detail. The natural colour and markings of the wood itself have their own interest and demand nothing more than a careful handling of form and disposition of features with occasional emphasis of one surface by means of a change of veneer. What can be done by these means alone can be seen in the accompanying illustrations. Small details such as beads, panels, bars, etc., tend to make a fussy cabinet.

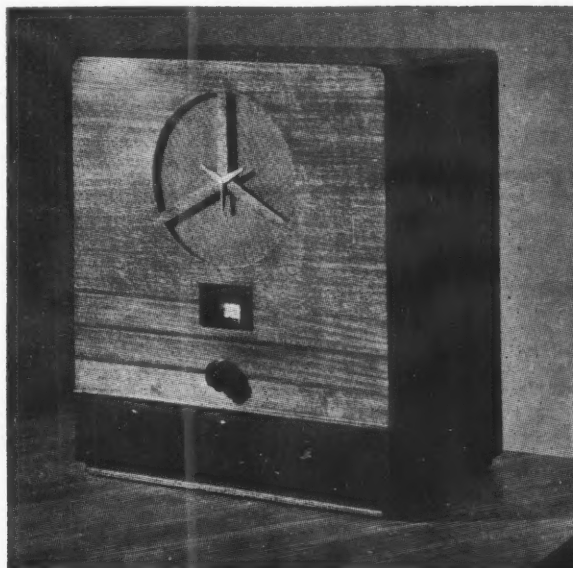
Mention must be made here of the two most excellent portable models designed by Eden Minns in black rexine in 1939 and 1940. They were as revolutionary and unique in the field of portable sets as were Mr. Russell's first wood cabinets in their field.

By 1940 the restrictions on wood had become so acute that an entirely new approach to the design of cabinets was essential, and Murphy Radio introduced their first moulded bakelite cabinet designed by Eden Minns. The bakelite designs maintain the Murphy very high standard of both design and manufacture, although it is interesting to compare them with the earlier moulded bakelite sets designed by Serge Chermayeff and Wells Coates in 1933 and 1934 for Ekco (Messrs. E. K. Cole). In the main the Murphy designs seem to follow a principle of deliberately breaking up the surface of the material by fluting. From the point of view of the finished product this procedure seems questionable. The solution appears to be a little forced and styled when compared with the direct character of the early Ekco products, which have so obviously the character of moulded products. One does not know, of course, all the problems which the designer had to face in working out these mass produced articles and it is safe to assume that the designer of such an excellent range of wood and rexine cabinets would be no less successful in handling a new material. So we look forward to the continuation in the years ahead of the excellent Murphy tradition.





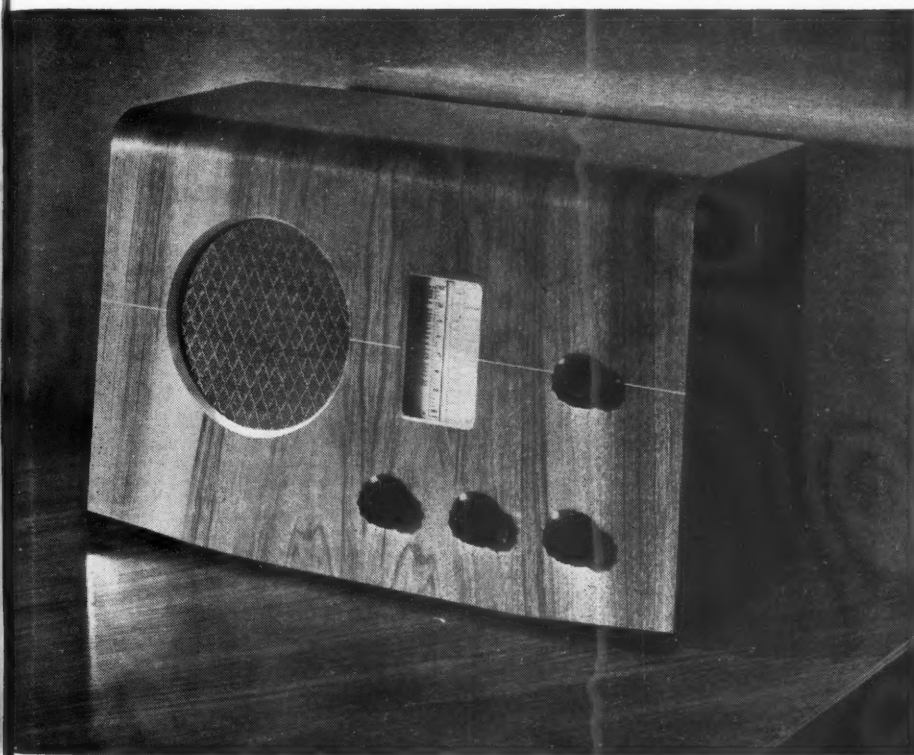
**100** 1932, table model in walnut, the first designed by R. D. Russell and the first well-designed radio cabinet to be quantity-produced in this country. Over 15,000 were made, selling at £17 each.



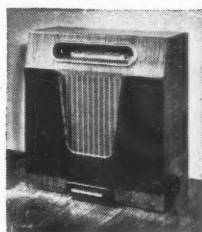
**101** 1933, another table model by R. D. Russell, a distinct improvement on the 1932 model and with a selling price of £14.



**102** 1936, a table model, again by R. D. Russell. This cabinet is matt finished walnut veneer with a band of zebano across the front. Over 20,000 of this model were produced, selling at £9 17s. 6d. each.

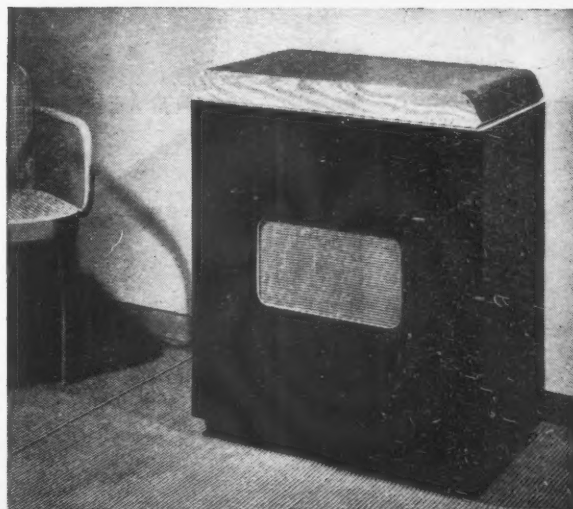
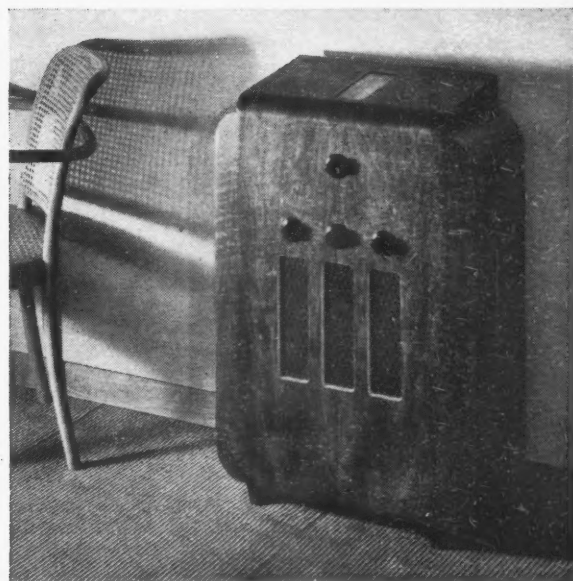


**104** 1937, another table model by R. D. Russell in polished walnut with polished black sides. Over 20,000 were produced at a selling price of only £6 10s. 0d. This model is probably the best among this very fine range.

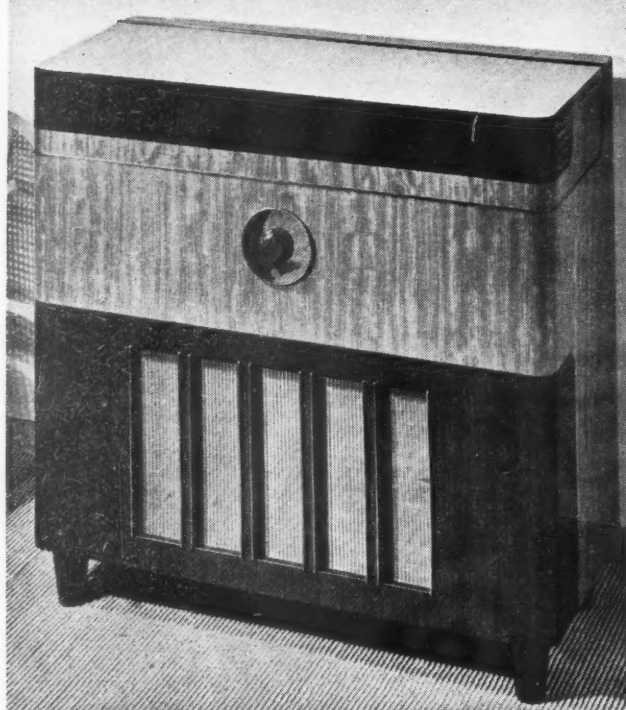
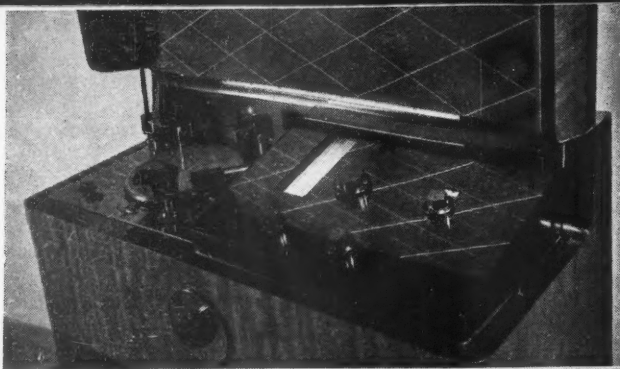


**105** 1939, a table model by R. D. Russell in contrasting shades of walnut "V" grain side and dark walnut. The knobs were designed by Eden Minns. Over 2,500 sets were produced, selling at £16 each.

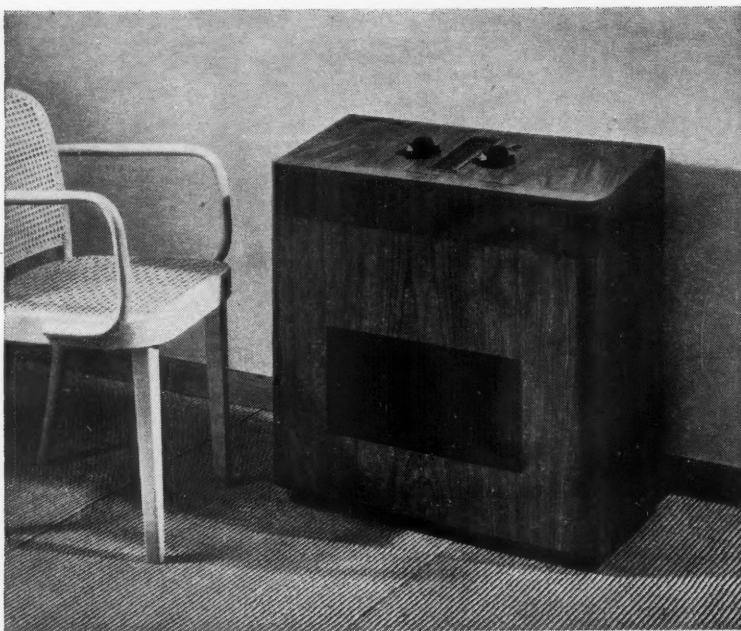
**103** 1937, a console model by R. D. Russell in polished figured walnut and straight-grain elm. Over 5,000 were produced, to sell at £17 each.



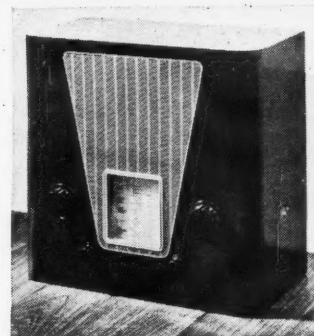
**106** 1937, a radiogram by Eden Minns in polished black walnut and French light walnut. Over 10,000 were produced at a selling price of £20.



**107** 1937, a n - other radiogram by Eden Minns, in Bombay rose-wood and Bubinga. The lining of the lid is pale grey felt with a white trellis — a luxury set. Over 150 produced, selling at £85.



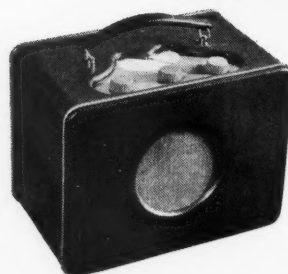
**109** 1938, a ta- ble model by Eden Minns in walnut and rose zebrano. Over 1,500 were produced, selling at £21.



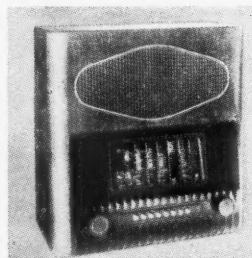
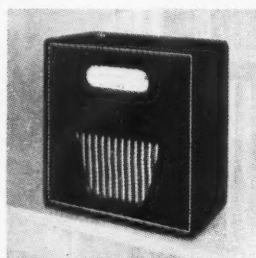
**110** 1939, a n o - ther table model by Eden Minns in dark walnut with a light wal- nut top. Over 9,500 produced, selling at £9.



**108** 1937, a tele- vision model by Eden Minns in Bombay rose- wood and impreg- nated black pear- wood. Again a luxury product, selling at £65 and quite the best tele- vision design.

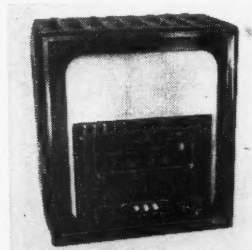
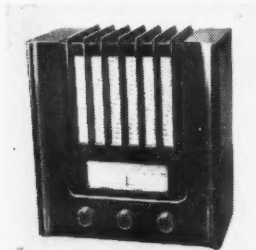


**111** 1939. Here we have a new departure—a portable set by Eden Minns in black rezine piped with green leather, with green plastic knobs and dial opening—unquestionably the best portable design on the market. Over 9,000 were produced, selling at £8 15s. 0d.



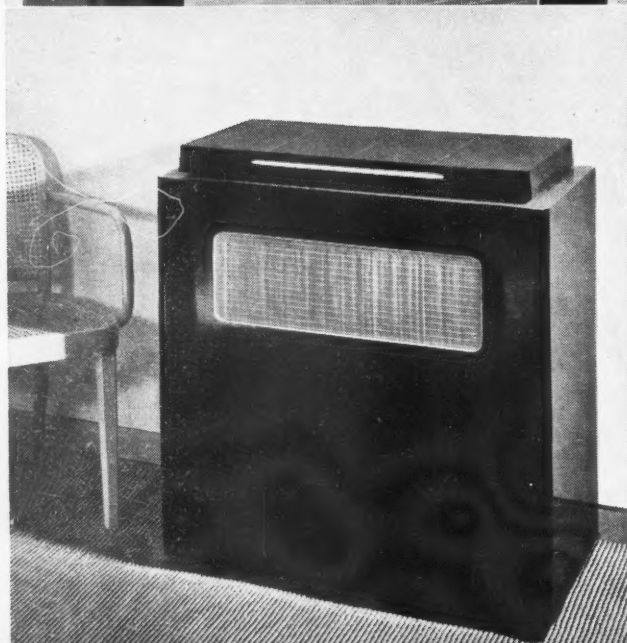
**112** 1940. A very neat wartime portable set by Eden Minns, again in black rezine. The white line round the front panel is the white rubber "grommet," the speaker silk is black and white striped, the scale has black lettering on a white ground, and the knobs and dial opening are black plastic. Over 4,000 were produced, selling at £10.

**113** 1940, a table model by Eden Minns in warm brown oak with black bakelite front. Selling at £15 15s. 0d.



**114** 1940, a table model by Eden Minns in black bakelite (moulding by De la Rue), the last new Murphy set for 1940. Over 6,000 produced, selling at £9 10s. 0d.

**115** 1943, another table model by Eden Minns in black bakelite (moulding by De la Rue). Over 1,500 produced, selling at £15 10s. 0d.



**DESIGN  
REVIEW**

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# BOOKS

## The Truth of the Shelters

SHELTER SKETCH BOOK. By Henry Moore. Editions Poetry, London. 15s.

THIS is an immensely important and illuminating book. It gives everybody ready to pay the absurdly low price of fifteen shillings for its thirty-six pages in colour and its forty-eight in black and white an insight into the greatest living British artist's reactions to the miseries of London under the bombs, an insight too intimate almost to be shared so indiscriminately. And this feeling which, I am sure, no one at all sympathetic to the idiom of contemporary art can escape, is accompanied by the intensely interesting intellectual experience of watching the artist in the process of creation.

The *Shelter Sketch Book* answers the questions of many eager to find access to Mr. Moore's sculpture and drawings, from the outraged layman's contention that an artist whose legs are such stumps and whose heads such buttons must be deficient in physical vision or representative skill, to Mr. Herbert Read's contention that sculpture should be "the creation of solid forms which give aesthetic pleasure" and nothing else, and that Mr. Moore's sculpture fulfils this postulate to perfection.

The layman is advised to turn to the pages on which the earliest primarily receptive stages of Mr. Moore's creation are recorded: falling buildings (yes—figureless compositions), a distant view of the scarred City (yes—a townscape by Mr. Moore), the gloomy view of "A large Public Shelter" with individual figures scarcely emerging, and also careful, delicately and gently drawn studies of a knitting woman, a reading young girl, a child asleep. Here is normality for the layman, if—one hastens to add—a normality exceedingly sensitive, and, especially in the figure studies, exceedingly human too.

In this lies the answer to Mr. Read's contention. I have tried in another place to point out where my interpretation of Henry Moore differs from his (*The Burlington Magazine*, vol. 86, Feb., 1945, pp. 47-49), and there is no reason here to do more than to sum this up. Mr. Read contrasts aesthetic and associational aspects of art and insists that a piece of sculpture (and of course a piece of painting too) should be judged wholly regardless of associations—including the associations brought up by subject matter. In the extreme case there would be no difference of ultimate value whether the artist's goal has been to intensify the formal relations in an assembly of pebbles or whether it has been to represent the Virgin.

Now Mr. Moore may, ten years ago, have felt as Mr. Read does—some early writing of his indicates that—but he certainly did not feel like it when he moved amongst the debris of London's East End and tarried with the shelterers. His tenderness and compassion are, with the publication of this private sketch book, established once for all.

If this is accepted, if the misconception of Henry Moore as a grimly determined and detached searcher after nothing but abstruse formal relationships is removed, the real processes should become accessible which lead him from the immediacy of observation to the finality of abstraction. However, his observation is not as immediate as Sickert's, and his abstraction not as final as Mr. Calder's. His abstraction is in fact all the time controlled by his close observation, or else it would have become absolute, and the human figure would have disappeared from his work; and his observation is all the time controlled by the distant vision of abstraction as the end of the creative act, or else he would not be so shy in recording what he sees. It is this shyness that makes Mr. Moore appear in his sketch book more lovable than in any other of his published work. He does not go in for the anecdote—not even in first quick sketches. He is not loquacious, not glib, not even fluent. Nothing irrelevant occupies his pen, because it does not occupy his eye. These figures casting about in their sleep, in "uncomfortable positions," with "distorted twistings," their arms and legs at "disorganised angles" (Mr. Moore's words), these groups sheltered under one blanket—are elementary, but they are not elementary in the sub-human, low-order-of-creation sense so often attributed to Mr. Moore's sculpture. The *Shelter Sketch Book* reveals Mr. Moore's figures as elementarily human.

From any more or any less representational treatment which he might have chosen their elementary humanity would have suffered. They would have become the women and children of Aylward Street, Commercial Road, Stepney, swarming about like vermin in their tunnels underground, or they would

have become spectres, not of our kith and kin. As Henry Moore draws them, motionless and erect like icons, or motionless and prostrate as if they were slain, they are real yet universal monuments of dumb human misery truer than anything the artist's eye can have seen.

For this is a concluding thought I would wish those to think who turn over the pages of the sketch book. We have all seen shelterers, and we remember our surprise at their contented faces, their snug little parties, and the apparent adequacy of their sleeping niches. We may have felt, some of us, that these Tube communities would have been the last hiding places we would have chosen, but a doubt remained whether that was not affectation or squeamishness on our part, and Topolskian drawings of the merry and scurrilous life on the platforms or unmitigatedly loathsome drawings in the style of George Grosz might have been accepted as the two complementary aspects of truth.

Mr. Moore's truth is deeper. He must have spent many a night down in the rattling grottoes. He must have seen these men and women drably satisfied and these children unconcerned at play. The greyness and the leaden weight which he saw in them are not those of war and desolation, they come of the primeval and perennial misery of inarticulate undeveloped humanity which must cry out to him just as pitifully from the crowds on the pier or at the dogs.

NIKOLAUS PEVSNER

## A Homesick Myth

GREEK REVIVAL ARCHITECTURE IN AMERICA. By Talbot Hamlin. Oxford University Press. \$7.50.

TO anybody whose feeling for classical Greece is at all lively all Greek Revival architecture approaches—and much of it achieves—the ridiculous. It may be that the Greek myth of the late eighteenth and early nineteenth centuries was more happily realised in poetry and painting—in Keats and Ingres. The architects were so very literal in their poor flattery, and the real virtue in Greek Revival work is almost always an unconscious by-product. Thus, the literal-mindedness of St. Pancras Church is absurd, but there is something good in the easy combination of the borrowed units, and in the way that the English traditions in the handling of masonry and joinery master the imported forms, and invent their own when these do not apply. The backs and sides of our Greek Revival buildings are often much more convincing than their columned fronts.

This is true for the European Greek Revival in general, but not so true for America. There, a much greater symbolic value was set on the classical models, and the traditional architecture of the country had not developed strongly enough to assimilate them gracefully and creatively. Whereas in England, Greek Revival architecture is seen at its best when there are fewest columns, in America the failure to express an entire building in terms of the orders reveals weakness more often than strength. Where the orders stop, ambiguity begins. And so it is that one's impression of Greek Revival architecture in the United States is of a self-conscious youngster let loose in a very grown-up wardrobe. Sometimes he gets a suit which is much too big and he tries to carry it off by striking an attitude. Sometimes the suit is so obviously that of a man four times his age that even if it fits it has a sinister inappropriateness. Sometimes, but rarely, the grown-up suit is worn with a carefree swagger, which is altogether delightful and disarming.

The whole story is, of course, the story of an architectural adolescence and as such it is extremely interesting. Mr. Hamlin's survey is comprehensive, both in time and space, thoroughly workmanlike and, in short, a noble contribution to American history. If it is deficient in anything it is in a sense of chronology—one does not receive a distinct impression of the sequence of events, and one is constantly burrowing in the text to obtain one's own "grid" for comparative estimates.

According to Mr. Hamlin, the first Greek Revival building in America was Latrobe's Pennsylvania Bank at Philadelphia, 1798. Latrobe was a pupil of Samuel Pepys Cockerell, but it is difficult to trace the master's influence. The Bank is more like what a pupil of Soane's might have produced before Soane developed the Soane manner. Clearly, Latrobe arrived in America with the very latest thing in his pocket, which he proceeded to offer, in his supercilious way, to the people of the revolutionary continent. In Philadelphia it was accepted; and likewise in Washington, where the Capitol still contains some remarkable evidences of his skill. But Latrobe's influence, in the circumstances, was not sufficient to found a nation-wide school, and many other beginnings were made before American architecture divorced itself from the



symbolism of the Greek column and became interested in those fundamental virtues of composition which Latrobe's works evince.

A pupil of Latrobe's was William Strickland and Mr. Hamlin suggests that with Strickland's Branch Bank of the United States in Philadelphia (c. 1819) the Greek Revival "came of age." It is certainly thoroughly characteristic of the movement—an octastyle, amphiprostyle temple with halls and rooms neatly organised inside it. It derives something from Latrobe's own bank in the same city, but is obviously rather more intent on looking like a Greek temple and rather less interested in the problems of composition as such. In Girard College, Philadelphia (1833), Strickland's pupil, T. U. Walter, retired even further into the Hellenic shell, packing the entire college into a huge peripteral temple of the Lysicratean order.

The Greek Revival in Boston tells much the same story. The Bulfinch tradition was incapable of digesting the new archaeology and Ammi B. Young's Customs House (1837-47) is an immense huddle of Greek Doric columns, from the top of which a dome reluctantly emerges. In New York the Customs House by Town and Davis is another example of a Doric temple with an ingeniously complicated interior, and here, as in so many of the buildings illustrated by Mr. Hamlin, one feels the architect's diffidence rather than his power. One feels that American architecture was employing the Greek symbols with a neurotic stoicism: inside the temples, growing-pains of the most acute kind were being borne.

Mr. Hamlin takes us through New England and through the Southern States, where place-names like Demopolis and Athens are matched by giraffe-necked Greek porches, married, often skilfully enough, to great square, weather-boarded villas: these are among the most delightful things in the book. He takes us also westward, tracing influences from New York and from the South, and concludes with an analysis of the relative success and failure of the Revival as a movement. Its success can be judged in individual masterpieces, of which there are not a few. Its failure perhaps goes deeper than Mr. Hamlin suggests and must be accounted for by the lack of a strong vernacular inheritance—or indeed any inheritance but that which precarious lines of communication could transmit from London and Paris.

The English reader, perhaps rather dubious about the artistic status of Greek Revival architecture in general, will probably feel that Mr. Hamlin overestimates the qualities of some of the buildings which he describes. But it is forgivable, for there is a curious fascination in these products of adolescent America. They share the quaintness of the borrowed place-names—Ithaca and Ypsilanti and Troy—and the romance of the Greek myth bravely transported across the Atlantic and contributing in a strange indefinable way, as much by its failure as by its success, to the creation of a new culture.

JOHN SUMMERSON

## God's Plenty

BRITISH ARCHITECTS AND CRAFTSMEN. A SURVEY OF TASTE, DESIGN AND STYLE DURING THREE CENTURIES, 1600 TO 1830. By Sacheverell Sitwell. B. T. Batsford. 21s.

WITH this entrancing volume before us we, recalling Dryden on Chaucer, may well cry out, "Here is God's plenty." For no other book has followed out the English tradition, the English contribution to European art, in all its branches, or sought



out continental parallels and contrasts. To Mr. Sitwell Perpendicular is our first independent contribution to the common stock, and if English art were born later, it was in its glory when that of the Latin countries was decadent. "We are surrounded in England even now by wonders" (p. 10) and this book shows how true that is in every field. The eye which led Mr. Sitwell down the obscure windings of Artillery Row to discover a genuine shopfront of the age of Hogarth or to note the prevalence of the Beefeater in Kent's designs has given us a book which, for the first time, lays open by adequate illustration the splendours of our art, has put us all under an overwhelming obligation to both author and publisher. Inigo Jones, Wren, Vanbrugh, the mystery of Hawksmoor's relation to the two last, the supreme importance of Kent to the Palladian movement, could hardly be better treated; Thornhill at last receives his due as a great artist; Adam is shown (and shown up) in all his phases; and the chapter on Non-Adam, which does tardy justice to Wyatt (who, after all, saved the Durham Galilee), Holland and Leverton is perhaps the most exciting in the book.

As for Kent, Vertue—no mean judge—devotes far more space to him than to any other artist; posterity's adverse judgment is, I suspect, based on Hogarth's hatred and his mischievous caricature of the Kent altarpiece for St. Clement Danes, which professes to explain it with "A, an organ. B, an angel playing on it," and so forth. Walpole, who thought Kent a poor painter, proclaimed that his merits "exceedingly preponderated over his faults," and recognized his "rich vein of genius," if he did find his furniture—to Mr. Sitwell, justly, of Venetian magnificence—"immeasurably ponderous." Never again can Kent be treated as the type of the successful charlatan; the staircase at 44 Berkeley Square (pl. 129) must take its place among the masterpieces not of English art only, but of European.

K. A. ESDAILE

### Unbridled Antiquarianism

HOUSES OF PARLIAMENT. By Hans Wild and James Pope-Hennessy. B. T. Batsford. 15s.

THIS seems an excellent book. The photography is most valuable giving as it does much clear detail of the Barry-Puginesque style of c. 1850. Mr. Pope-Hennessy is to be congratulated on his able text. He has sketched with great skill the origins, the *raison d'être* and the character of that interesting place the "New Palace of Westminster." He has stated frankly that he is not concerned with the "old Palace." Only one slip is discernible in that context. You can hardly call the Canons of old St. Stephen's "brethren." They were secular priests, and should more rightly be termed "Civil Servants" than anything else.

Mr. Pope-Hennessy deals brilliantly with Barry. He shows how that great artist was forced into a way which was not his, and how it broke his heart. The picture of Barry on the Great Staircase reinforces this view. Clad in a Roman toga, he sits in front of a diaper pattern from Easby's screen at Canterbury, under a two-centred arch, which is a travesty of the south doorway of the Vestibule of St. Stephen's. This picture alone tells us all we want to know about the failure of Victorian Gothic. As the writer says, the whole scheme was "unbridled antiquarianism." We should add that this antiquarianism was vastly uninstructed. The point was forever missed. The pundits of the 1940's thought of Gothic as a romantic way of building, carried on between, say, 1150 and 1500. Therefore we find French, English, Dutch and German styles stirred together in some frightful witches cauldron. All is exceedingly learned, but exceedingly ignorant.

The true Gothic was a living organism; it grew, and changed as it grew. Thus Barry's son omitted to observe that, in Westminster, the oculus is cusped into a cinquefoil (as in the triforium of the Abbey, and the external spandrels of St. Stephen's Chapel). This seems a local style. They thought in terms of fan tracery instead of thinking in terms of *mouchettes*.

Therefore whatever they did was horribly wrong. You cannot put a crown on top of a gable, or replace pinnacles by heraldic monsters holding shields. One is irresistibly reminded of the Prince Regent's remark on first viewing his bride to be: "Harris, pray fetch me a glass of brandy. I feel faint."

J. M. HASTINGS

### Housing Policy after the last War

HOUSING AND THE STATE. By Dr. Marian Bowley. Allen and Unwin. 15s.

DR. MARIAN BOWLEY has written a book which has achieved what must be a very gratifying stroke of fortuitous timing, since it appeared within one week of the election results. This good fortune is not only well deserved, it also enhances the value of the book itself. It is certain that the

approach of the new Government to housing will be both different from, and more vigorous than, that of a Conservative administration, for a Labour Government must be active and positive over this problem or be ruined by this one issue alone. In consequence, a book such as this can, and should, play a considerable part in ensuring that our post-war housing policy is better than that of twenty-five years ago.

This is not an exaggeration, for Dr. Bowley's is a remarkable book. It is written by an economist and statistician, someone who, while having views, prefers that they should emerge from the facts and not be exposed naked and unsupported. The progress of housing between 1919 and 1939 is viewed as a period of three experiments, the first that of the Addison subsidies, the second that of the Chamberlain and Wheatley subsidies and the third that which may be called the blossoming of the Building Society and the start of the Greenwood slum clearance plan. The author is right to label these periods by reference to the subsidies current at the time; for the epitome of the whole story is that at no time during the twenty years was it possible for anyone, without some form of subsidy, to build houses of the accepted improved standard where they were needed and let them at rents that the lowest wage earners could pay. At one moment the margin was small. To have relieved small houses of local rates, for instance, would have bridged the gap, but the gap was never bridged. And, even more important, the same state of affairs faces us now.

In this book you will find some account of all the factors that affect housing. An enormous amount of reading and research has gone into it. Dr. Bowley has allowed no personal views, or prejudices, to put blinkers on her eyes. She is not advocating any one remedy. She is concerned to present the problem, to unravel it so that those who have to make decisions can see all the factors involved, and a great many of the consequences that will flow from their decisions when made. It would be an excellent thing if every civil servant in each of the four (or is it fourteen?) Ministries concerned with housing, and every local councillor, were required to pass an examination set on this book before being allowed in their office again.

ERNEST WATKINS

### Nationalism and Art History

POLISH ART. By Jorzy Zarnecki. Polish Publications Committee.

STUDIES IN POLISH ARCHITECTURE. By Jerzy Faczynski. University Press of Liverpool. Hodder & Stoughton. 1 guinea.

THE cause of Poland is not served signally well by recent Polish publications in English. Here are two on art and architecture. The one is small and in paper covers, the other largish and lavish with 120 drawings. The one is by an art historian, a well-informed man, but a man with apparently so strong a national prejudice that his work loses much of its value to English readers. The other is by an architect, a very talented draughtsman, but a man with apparently so facile a pen and brush that his work loses to British readers just as much of its value, provided at least it is meant amongst other things to be informative.

One hundred and twenty large drawings on Polish architecture from prehistoric times to the present day might have been a gold-mine to anybody eager to find out what buildings in Poland have looked like at all times. But nobody will find much more in Mr. Faczynski's book than glamourised paraphrases—the sort of thing one associates with the sketches which art directors in prosperous film combines pass on to their underlings for having reality put in. No—Mr. Faczynski's book is not a record of buildings as seen by an observant architect. The introduction says that quite unmistakably. It is, we read, rather "an endeavour to discover the essential features of Polish architecture in its historical growth." Personally, I doubt whether it is one of the essential features of an early medieval wooden hall in Poland to look like Goering's shooting lodges. I also doubt whether there can be anywhere a Rococo castle essentially similar to the one in Fig. 95. In fact, the Rococo paintings in Fig. 101 are so obviously a chic 1940 version of Rococo that one is at once put on the alert. If at least the captions told us a little of the sources of the author's fantasies. As it is, one remains disappointed, especially because the technique used is so strangely out of touch with present-day trends in architectural draughtsmanship.

Mr. Zarnecki gives us more meat, to be sure. His little treatise is illustrated by good photographs and displays considerable knowledge. But the knowledge is used to a questionable purpose. The author has an axe to grind; there must nowhere appear dependence on Germany in the history of Polish art. His efforts to prove this thesis are remarkable indeed. He makes the Nuremberg sculptor Veit Stoss into Wit Stwocz. He neutralises the fact of German influx

into Poland in the Middle Ages by adding that these Germans were "completely assimilated and absorbed into Polish life" (instead of admitting that the commercial language remained German right into the sixteenth century—and what does it matter to-day, if it did?) He keeps quiet about the evident connections between Polish and German late Gothic brick churches and Polish and German Baroque and Rococo. He even uses Polish names for towns well within Germany just to make them appear Polish.

Why? It is not a personal weakness of Mr. Zarnecki; for the historical introduction to Mr. Faczynski's book contributed by Mr. Dmochowski is written in the same vein. Perhaps one should be prepared to excuse this kind of national self-assertion as the outcome of centuries of oppression. But it remains a pity all the same that it should mar an otherwise valuable scholarly summing-up.

PETER F. R. DONNER

### SHORTER NOTICES

INDUSTRIAL RECORD, 1919-1939. Cadbury Bros., Bournville. 8s. 6d.

Cadbury's have been responsible for several excellent popular planning pamphlets, pamphlets amongst the best, that is the most instructive, on the market (*Changing Britain, Our Birmingham*). This new publication seems at first a mere internal affair. It is not really; for the presentation is again of such clarity and educational value that it is well worth the attention of anybody interested in industrial history of the inter-war years. Cadbury's are exceptional, of course, in their enlightened social policy, and not many firms could show a similar record of care for decent building, amenities and education. If all large-scale private enterprise had looked after their staffs in this way, the canteen, hostel and E.N.S.A. policy of the Government, during the war, would have been less of a revolution, and there would now not be so much clamouring after control and nationalisation.

THE COUNTY OF LONDON PLAN. Explained by E. J. Carter and Ernö Goldfinger. Penguin Books, 1945. 3s. 6d.

There is one snag about Penguin Books. They always come out very late, and the delay between the publication of the Forshaw-Abercrombie Plan of 1943 and this brilliant commentary is perhaps not greater than similar, though less obvious, delays on other Penguins (where is Mr. Tubbs's promised *The Englishman Builds*?). However, in this particular case the lapsing of eighteen months between book and commentary is perhaps an advantage. For this is the moment assiduously to rekindle interest in the plan, the implementation of which may, after the change of Government, be more likely than it was before. And Mr. Carter's text and Mr. Goldfinger's illustrations are ideal to fulfil this purpose. The text is excellent, clearly and simply written, and the illustrations are of an exquisite technique, sometimes in fact so beautiful and so ingenious in themselves that one forgets to study their meaning. And what value for as much cash as you pay for thirty cigarettes. Twenty-seven of the pages are in colour and a coloured folding map is added at the end.

WORKS OF ART IN ITALY, LOSSES AND SURVIVALS. Part I: South of Bologna. H.M.S.O. 1945. 1s. 6d.

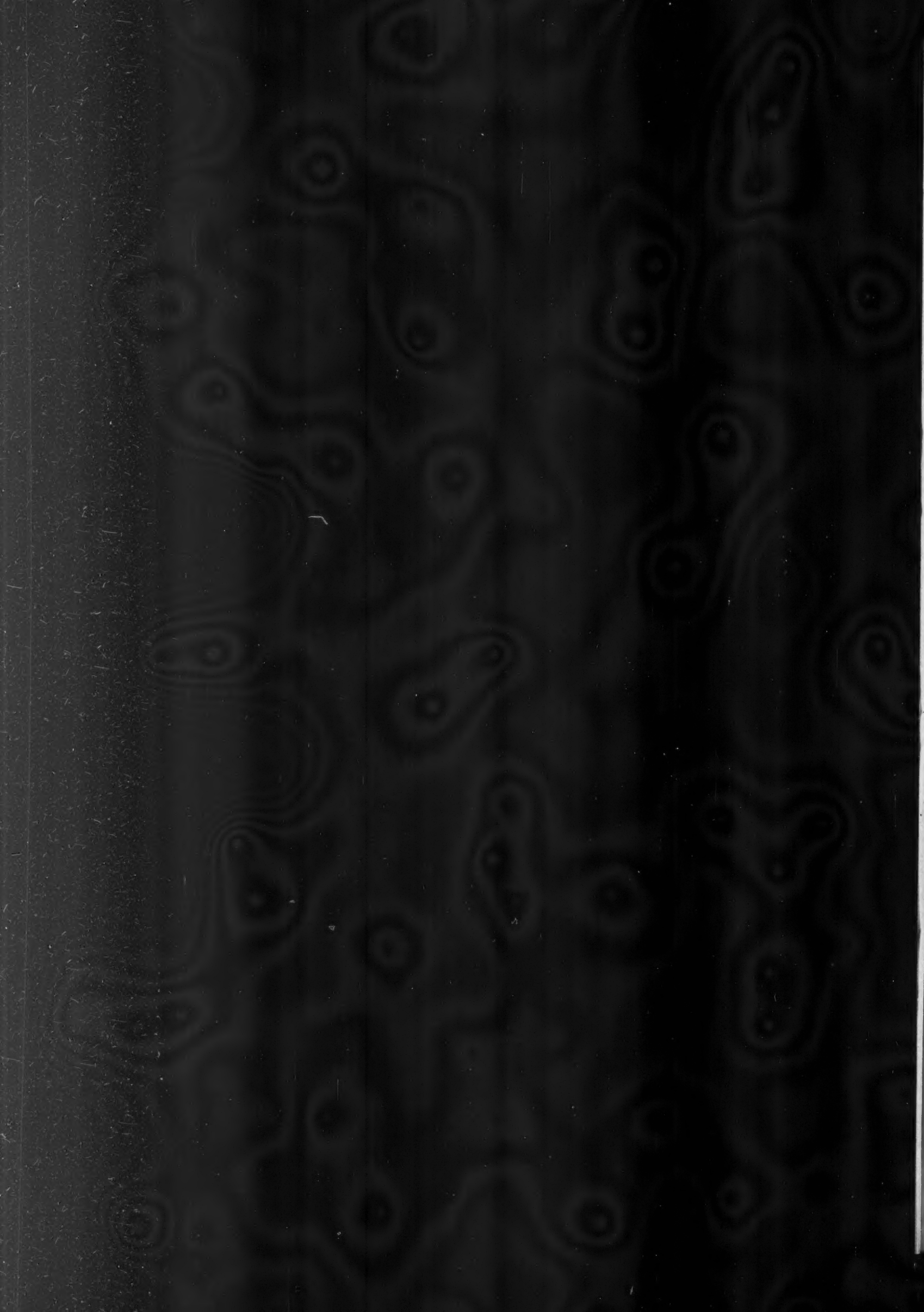
THE ARCHITECTURAL REVIEW has published detailed accounts on Italian war damage in March and April, 1944, and in February and September, 1945. There have also been shorter notes several times in *Marginalia*. The *Journal* of the Royal Institute of British Architects started a little later and has had articles in July, September and November, 1944, and in February, 1945. On paintings *The Burlington Magazine* has reported at intervals. Now the first part of the final summing-up has come out, eighty pages of information, invaluable to the scholar and the future traveller. On the whole, losses have been amazingly light, at least losses of famous buildings and famous works of art. Amongst the less well-known churches, palaces and objects the *virtuoso* will find enough to mourn: such things as Tino da Camaino's Gherardesca tomb in Pisa, the seventeenth century ceilings of the Doria Palace at Valmontone, the Michelozzo frieze of Impruneta or the Saladad at Palermo.

THE GALLERY BOOKS, NUMBERS SIX AND SEVEN. Auguste Renoir: Les Parapluies. By Clive Bell. Titian: Europa. By Stuart Preston. Percy Lund Humphries & Co. 4s. 6d. each.

Numbers one to six of these well-illustrated pamphlets have dealt with paintings in London collections. Number seven is devoted to the Boston Titian. May we now hope for a few Louvre and Italian gallery pictures too, chosen with a view to what might be of special interest to Anglo-American readers? The selection of masters and authors has so far been excellent, and Mr. Bell as well as Mr. Preston keep up the standard. The illustration of enlarged details always repays. The Phaedon Books and Sir Kenneth Clark introduced it into art publishing over here, and it can give thrills almost beyond those of the original, because the photograph on a page can isolate visually any one detail more effectively than the unaided eye faced with the whole painting. The Titian details are a further proof of this. Who before an original realises how far ahead of his time was the old wizard's technique in his last twenty-five or thirty years?







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## ANTHOLOGY

# A Russian looks at the Great Exhibition of 1863

I was in London only a week altogether, and yet, outwardly at least, in what broad outlines has that city imprinted itself on my memory, with what definite traits, peculiar, unregulated, and without any general standard. Everything there is so enormous, and so glaring in its peculiarity. It is quite possible to be completely misled by these peculiarities. Every distinction, every contradiction lives side by side with its direct opposite. Obstinate they go on their way, arm in arm, in full contradiction, but apparently in no way excluding one another. In all that multitude every man stubbornly stands up for himself and lives in his own way, without, as it appears, in any way obstructing his neighbour. But, all the same, here too one feels that obstinate, hidden, long-continued fight—the deadly fight between the all-pervading western individualistic principle, and the necessity of living together, that is of forming a community somehow or other, of settling down in the same ant-hill organized in such a way that the ants should avoid devouring one another. . . .

On the other hand, what broad, what overwhelming panoramas you can find. . . . The entire town is in perpetual turmoil day and night and boundless as the sea; the shrieking and groaning of engines, the railroad carried over houses (and soon they will go under them), the boldness in enterprise, the apparent lack of order which in reality is bourgeois order at its highest, the prisoned Thames, . . . the magnificent squares and parks, the terrible dens with their half-naked, savage and starving population, the City with its millions and its world-wide trade, the Crystal Palace, the Great Exhibition. Yes, the exhibition is amazing. . . . You are conscious of some terrible power which has united here in one herd these countless people from all parts of the world. You become aware of the gigantic idea; you feel what has been achieved in this place, that here is victory, triumph. . . . However independent you may be, for some reason or other you begin to be terrified. The thought occurs to you: Is not this the final goal? Is not this indeed the "one fold"? . . . It is all so triumphant, so victorious, so proud, that it weighs you down. . . . It is a kind of biblical scene displaying Babylon, some prediction from the Apocalypse being fulfilled before our eyes. You feel that much persistent resistance and stern disavowal are necessary to avoid surrender and submission . . . not to deify Baal, i.e., not to accept the existing order as your ideal.

FEDOR DOSTOEVSKY (*Winter Notes on my Summer Impressions*, 1863).

## MARGINALIA

### This month's Anthology

The passage from Dostoevsky, printed above, comes from R. Gill's translation, first published in *The European Quarterly* volume 1, 1934-35. It is eminently characteristic of Dostoevsky's reaction to Western civilisation, a reaction mixed of Russian primeval fright and Russian Christian disgust. Dostoevsky visited London in 1863, Doré in 1869 (see *July*, 1944), and the Russian's and the Frenchman's impressions should be placed side by side to supplement those of our own Victorian observers from Dickens to Gissing.

### National Gallery

Mr. Philip Hendy has been appointed Director of the National Gallery in succession to Sir Kenneth Clark, who is to retire on December 31.

Mr. Hendy has been Director of the City Art Gallery and Temple Newsam, Leeds, since 1934, and Slade Professor of Fine Art at Oxford since 1936.

He is reported to have said that he intends to follow, so far as possible, the policy of Sir Kenneth Clark.

### St. Alban, Holborn

Sir Giles Gilbert Scott is to direct the rebuilding of the bombed church of St. Alban, Holborn, in collaboration with his brother Mr. Adrian Scott.

### Temporary Houses

On August 25, 2,284 temporary houses had been taken over by local

authorities in England and Wales, the Ministry of Health states. A further 2,488 houses were complete, and 4,987 erected. London authorities had received 1,770 houses, and 1,909 were complete in the London area. Sites developed in England and Wales totalled 42,096, and 7,197 houses had been delivered to the sites.

It has now been announced that the production of temporary houses is to be stopped when the 150,000 bungalows already allocated to local authorities have been supplied.

### Canadian War Memorial

As a war memorial, the Canadian Government is proposing the extension and beautification of Ottawa as the national capital. This has been disclosed by Mr. Mackenzie King, the Prime Minister, who said that M. Jacques Greber, inspector-general of city planning in Paris, is being invited to come to Canada to prepare plans for extending the capital to the north bank of the Ottawa river in conformity with the scheme which he partly developed on the south bank after the last war. General de Gaulle has indicated that M. Greber will be made available for the task.

### Mr. Jack Pritchard

Mr. Pritchard's name has been in the news twice within the last few weeks. Sir Stafford Cripps has appointed him Consultant on Design and Research in

the Furniture Trades Working Party, and Messrs. Bratt Colbran have asked him to take over responsibilities for the development and sales of their fuel burning appliances for gas, electricity and solid fuel. Until last June he was concerned with post-war domestic heating in the Ministry of Fuel and Power and was leader of the party which visited America with the object of studying the American experience of heating small houses for the lower income groups. Before the war he was associated with Venesta Ltd., and then founded Isokon, which was famous for employing young and progressive designers as consultants. His new activities should offer scope for further successful collaboration with up and coming designers.

### City Plans and Surveys

It is, as yet, by no means uncertain that in planning its economic system and its physical environment Britain will avoid the pitfalls which have ensnared other countries in their attempt at similar feats.

The brilliant ABCA play recently shown in London *Where Do We Go From Here?* put the whole problem in dramatic and simple form. In it, the spirit of planning, cherubic and be-winged, is seated on a high ladder in the auditorium having been called into being for the purposes of war. With lucid but ruthless reasoning, he controls the fate of every man and woman; with the co-operation of the

civil servant, the business man, the worker, he abolishes unemployment, he produces the weapons, he wins the war. Peace begins and the people ask "What next?" Again the same lucidity, "No more slums, no more slumps—so long as you let me plan," but again the same ruthlessness, "So long as you give me control, if necessary to separate your families, to move you from one end of the country to the other, to tax you, direct you, classify you." The people revolt, they come near to lynching him. An M.P. intervenes to plead for some serious thinking. When the crowd turns round *planning* is gone. There, instead, is the 1914-1918 ex-service man begging with his scratchy phonograph; at the sight of him all the memories of pre-war insecurity and squalor return. The people think again, and *planning* re-appears, but this time on the stage. He is welcomed with reserve, de-winged and de-frocked, and asked to lay his plans on the table. He unrolls an enormous blue print; the people look at the plan, they find it concerns them, it even considers them, and the curtain comes down on sounds of good-natured grumbling, criticism and a little encouragement.

The moral that planners must go to the people, must explain, accept criticism and be willing to modify their plans in the light of what they discover is so important it cannot be over-stressed. On its acceptance rests our only chance to prove that freedom can be combined with planning.

In this respect, at least, the city plan has proved encouraging, for the criticism it has provoked has been unusually outspoken and constructive. It is now announced that the Dean and Chapter of St. Paul's have submitted a detailed plan and report of their own on the environs of St. Paul's. It has been prepared for them by Dr. Charles Holden who obtained the necessary information from Mr. Godfrey Allen, the surveyor to the fabric. Copies have been sent to the Ministry of Town and Country Planning and to the Royal Fine Art Commission. Unfortunately, it is not proposed to make the plan public at this stage.

Then there is a suggestion for the city, made by Dr. Julian Huxley, which is worthy of consideration. It is that in view of the rejection by the City Corporation and the Fine Art Commission of the idea of vistas round St. Paul's as impracticable, roof-top gardens should be provided to make permanently available the distant views the blitz has shown us. He suggests that there should be at least two such viewpoints, to the north and east of the cathedral respectively. The gardens would extend over the roofs of several buildings. He explains that in the Empire State Building in New York, the charge of \$1 is made for the privilege of ascent and that with the addition of a café such a venture would undoubtedly be profitable. However, there is one serious snag, which is strikingly illustrated in the photograph on the next page. It is taken from a city rooftop west of St. Paul's and shows, on the extreme left, the top of the dome, with right centre, the spire of St. Bride's. Unless the suggested roof-tops are extremely high (which would anyway spoil the idea), or unless the existing skyline is much improved and that of the new city buildings carefully designed, it is unlikely that anyone will pay even sixpence for such a privilege.

Finally, a correspondent of *The Times* has contributed a valuable survey of the fate of the city churches during the war.

When the war broke out 49 churches were in existence within the City limits (omitting St. Paul's Cathedral and St. Peter ad Vincula in the Tower precincts, and including the Dutch church of Austin Friars and the Welsh church of St. Benet,



Above is the city skyline from a roof-top west of St. Paul's. See the reference to Dr. Julian Huxley's suggestion for city roof-top gardens in *City Plans and Surveys*.

Paul's Wharf). They are arranged alphabetically, those rebuilt or extensively repaired by Sir Christopher Wren being marked with an asterisk:—

All Hallows-by-the-Tower; All Hallows, London Wall; Austin Friars, Broad Street; \*St. Alban, Wood Street; \*St. Andrew-by-the-Wardrobe; \*St. Andrew, Holborn; St. Andrew Undershaft; \*St. Anne and St. Agnes, Gresham Street; \*St. Augustine, Watling Street; St. Bartholomew the Great, Smithfield; St. Bartholomew the Less; \*St. Benet, Paul's Wharf; St. Botolph, Aldersgate; St. Botolph, Aldgate; St. Botolph, Bishopsgate; \*St. Bride, Fleet Street; \*St. Clement, Eastcheap; \*Christ Church, Newgate Street; \*St. Dunstan-in-the-East, Great Tower Street; St. Dunstan-in-the-West, Fleet Street; \*St. Edmund King and Martyr,

Lombard Street; St. Ethelburga, Bishopsgate; St. Giles, Cripplegate; St. Helen, Bishopsgate; \*St. James, Garlickhithe; St. Katharine Cree, Leadenhall Street; \*St. Lawrence Jewry; \*St. Magnus the Martyr, Lower Thames Street; \*St. Margaret, Lothbury; \*St. Margaret Pattens, Rood Lane; \*St. Martin-within-Ludgate; \*St. Mary Abchurch, Abchurch Lane; \*St. Mary Aldermary, Bow Lane; \*St. Mary-le-Bow, Cheapside; \*St. Mary the Virgin, Aldermanbury; \*St. Mary-at-Hill, Eastcheap; St. Mary Woolnoth, Lombard Street; \*St. Michael-upon-Cornhill; \*St. Michael Paternoster Royal, College Hill; \*St. Mildred, Broad Street; \*St. Nicholas, Cole Abbey, Queen Victoria Street; St. Olave, Hart Street; \*St. Peter-upon-Cornhill; \*St. Sepulchre, Holborn; \*St. Stephen, Coleman Street; \*St. Stephen, Wallbrook; \*St. Swithun, London Stone, Cannon Street; the Temple Church of St. Mary the Virgin; \*St. Vedast, Foster Lane,

Of this 49 three are totally destroyed—Austin Friars, St. Mildred, Broad Street, and St. Stephen, Coleman Street. Nothing remains except the pavement of Austin Friars, once the preaching nave of the conventual Church granted to Protestant refugees from the Low Countries in 1550 and for centuries the place of worship of the Dutch Reformed Church under the name of Jesus Temple. But the pavement is rich in memories and preserves the names of Dutch worshippers since the seventeenth century. St. Mildred, Broad Street, is unrecognizable! It was one of Wren's most attractive interiors, hardly altered. St. Stephen, Coleman Street, has left no more than the rubble of walls; it possessed a quaint timber lantern and gilded weather-vane, with many late seventeenth-century fittings, including carved and painted Stuart arms on the gallery front.

A fourth church damaged grievously is that of All Hallows-by-the-Tower. Its walls of the thirteenth-century and onwards stand roofless; the red-brick Cromwellian tower has lost its cupola. With its Roman undercroft, early Saxon doorway, and memories of Archbishop Laud and William Penn, it looks across many centuries but also forward. The H and parish services are held in the Porch Room.

A further 24 churches have been more or less severely damaged:—

All Hallows, London Wall; Christ Church, Newgate Street; St. Alban, Wood Street; St. Andrew, Holborn; St. Andrew-by-the-Wardrobe; St. Augustine, Watling Street; St. Bride, Fleet Street; St. Giles, Cripplegate; St. Dunstan-in-the-East; St. James, Garlickhithe; St. Katharine Cree; St. Lawrence Jewry; St. Mary Abchurch; St. Mary Aldermary; St. Mary-le-Bow; St. Mary the Virgin, Aldermanbury; St. Michael Paternoster Royal; St. Nicholas, Cole Abbey; St. Olave, Hart Street; St. Sepulchre, Holborn; St. Stephen, Wallbrook; St. Swithun, London Stone; the Temple Church and St. Vedast.

Of these 24 the worst examples of destruction are St. Alban, Wood Street, and St.

Mary, Aldermanbury, in the burnt-out area north of Cheapside; St. Augustine, almost under the east end of St. Paul's; St. Lawrence Jewry, near Guildhall; St. Nicholas, Cole Abbey, standing alone in what was once Queen Victoria Street; St. Olave, Hart Street (Pepys's church, near Mark Lane); and St. Swithun, opposite Cannon Street Station. Nothing is left of the interior of these churches; but services are being carried on in porch or tower, or at some other church less badly damaged.

A further nine of the 24 have been burnt out, but the walls are standing, together with five famous steeples [marked (a)]: St. Andrew-by-the-Wardrobe; St. Andrew, Holborn; (a) St. Bride; (a) Christ Church; (a) St. Dunstan-in-the-East; St. Giles, Cripplegate; (a) St. Mary-le-Bow; the Temple Church and (a) St. Vedast. Services have been continued in St. Bride's vestry, in the tower of St. Dunstan-in-the-East, and in a temporary aisle of Bow Church. The damage at the Temple Church, though severe, has spared the beautiful late Norman porch.

Twenty other City churches have been slightly damaged:—

St. Andrew Undershaft; St. Anne and St. Agnes; St. Bartholomew the Great and the Less; St. Botolph, Aldersgate, Aldgate, and Bishopsgate; St. Benet; St. Clement; St. Dunstan-in-the-West; St. Edmund; St. Ethelburga; St. Helen; St. Magnus; St. Margaret, Lothbury; St. Margaret Pattens; St. Martin, Ludgate; St. Mary-at-Hill; St. Michael and St. Peter, Cornhill.

The damage in some of these cases was done by rocket bombs in the last year of the European war, as at St. Bartholomew the Great and the Less. The list includes a group of highly interesting churches in the east of the City; and in the greater number of cases their fine fittings have escaped serious damage, as in that of St.

[continued on page lvi]

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M.W. 56

continued from page liv]

Mary-at-Hill ("the parish church of Billingsgate").

Only one church, that of St. Mary Woolnoth, at the junction of Lombard Street and King William Street, is essentially intact.

### War Damage in Central Europe

In the correspondence column will be found the second of Mr. John W. Bourke's reports from Germany. It is to be hoped that Mr. Bourke will have opportunities to send more reports, and that they will encourage competent British and American readers to do likewise.

Meanwhile, from letters received a few more scraps of information could be gathered. They are given here in the absence of more detailed accounts.

**PRAGUE:** The only really badly damaged building is the old town hall on the east side of the river. That has been burnt by some Germans without any military reason and only a rather battered facade remains. The Cathedral, the Palace and all the main buildings on the west side are quite all right. So are all the bridges.

**HALBERSTADT** (Russian zone): Wrecked as badly as Hildesheim, including the two main churches: the Cathedral and the Liebfrauenkirche.

**QUEDLINBURG** (Russian zone): The church supposed to have been hit.

**GERNRODE** (Russian zone): Also said to be damaged.

**LÜNEBURG:** St. John's and St. Nicholas both intact.

**GÜSTROW:** Cathedral intact.

**WÜRZBURG** (American zone): "... smashed to pieces."

### CORRESPONDENCE

#### War Damage in Germany: 2, Brunswick

The Editor,

#### THE ARCHITECTURAL REVIEW

SIR—Following up my recent report on the ruined ancient monuments of Hildesheim, I now send you one on Brunswick, among whose ruins I spent two hours recently. I was accompanied by a young student of architecture whom I came across in one of the churches making drawings in connection with its restoration, and whose local knowledge was very welcome.

**GENERAL.**—The ancient monuments of Brunswick are almost all in the old part of the town that is bounded in a circle by two arms of the River Oker. As a result of a number of heavy air-raids this old part has been virtually obliterated; indeed, my impression is that it has been hit more severely than any other section of Brunswick. In general, as compared with Hildesheim, the churches have come off considerably better; but the many streets of old half-timbered houses of the fifteenth, sixteenth and seventeenth centuries, steeply roofed, richly carved and colourful, that were the pride and glory of Brunswick are, except for a few patches, just pathways between piles of brick rubble.

#### PARTICULAR. I. Churches

**CATHEDRAL.**—On the whole, despite extensive superficial damage from neighbouring blast and fire, the main structure is surprisingly intact. Tracery in N. aisle windows and in three of S. aisle windows is gone. Glass is all gone, or hanging in bits. Roof tiles are badly disturbed everywhere. But in general, nave, transepts, choir and characteristic twin-towered "Westwerk" with high, saddle-roofed and traceried centre-piece stand as before. The interior, as far as I could see through a window without being able to enter, is also not greatly damaged; the arcades, including the remarkable late Gothic northern row of twisted shafts, all stand, and the vaults

are in place and essentially untouched (except for a hole through the third bay from the W. in the N. aisle). My companion informed me that the large wooden crucifix and the seven-branch candlestick both of the twelfth century, were removed for safety. The general security of the building may be inferred from the fact that services have been held there since July 29.

**ST. MARTIN'S.**—In about the same condition as the Cathedral, with superficial damage to window tracery, glass and roof. There is little interior damage. The copper steeples on the western towers are gone.

**ST. CATHERINE'S.**—Again here, the fabric appears in general to be intact, and the damage, though sad, superficial. Window tracery is pretty generally damaged, all glass out or in fragments and the roof partly stripped of tiles. The blank tracery on the exterior of the gable ends to the aisle roofs is hardly touched. The west towers and entire facade are intact, though the copper steeples are gone. I was again unable to get inside the church, but imagine its state to be reasonably good.

**ST. PETER'S.**—Degree of structural damage similar to the others. Outer walls, tower, window tracery, inner arcades and vaulting all fairly intact. The roof is partly stripped and the copper steeple is gone. Gone also are all internal furnishings.

**ST. ANDREW'S.**—Damage considerably worse. Standing are the outer walls, west facade and towers (copper steeples gone), arcades and vaulting; but the roof is completely stripped, the window tracery almost all gone, likewise the glass. The interior is a good deal defaced, and of the furnishings of value the pulpit only remains (damaged), though I am told that other objects had been removed for safety.

**BRÜDERNKIRCHE.**—Damage similar in character and degree to St. Andrew's. The fine Renaissance porch on the N. side is untouched. I am informed that the early fifteenth century carved altar-piece is damaged or destroyed, but the font removed for safety.

**ST. MICHAEL'S.**—Entirely untouched.

#### II. Other buildings

**ALTSTADTRATHAUS (OLD TOWN HALL).**—Gutted, but the outer walls, including the fine traceried windows along the first floor, seem quite intact and the whole quite repairable. The statues in the exterior niches had previously been removed for safety. In the interior some painted decoration remains on the ground floor.

**GEWANDHAUS.**—Very badly damaged, except for the east wall and gable, perhaps the best piece of Renaissance work in the town.

**ALTSTADTMARKTBRUNNEN (OLD MARKET SQUARE FOUNTAIN).**—Destroyed.

**BURG DANKWARDERODE.**—Gutted, but the damage apparently confined to the first story. Turret intact.

**HUNEBORSTELSCHES HAUS.**—Intact.

**LION.**—Also intact; but the original lion was, I am informed, removed for safety, the one on the monument at the moment being a copy.

**ALTE WAGE.**—A heap of bricks, as also are all the old streets for far around it. Indeed, the whole area between the Andreaskirche and the Till Eulenspiegel Fountain (and including the former lovely old Weberstrasse and Langestrasse) is perhaps the most utterly destroyed part of all the Old Town. Amid the ruins Till Eulenspiegel still sits upon his undamaged fountain, smiling a bitter smile.

I am, etc.,

JOHN W. P. BOURKE.

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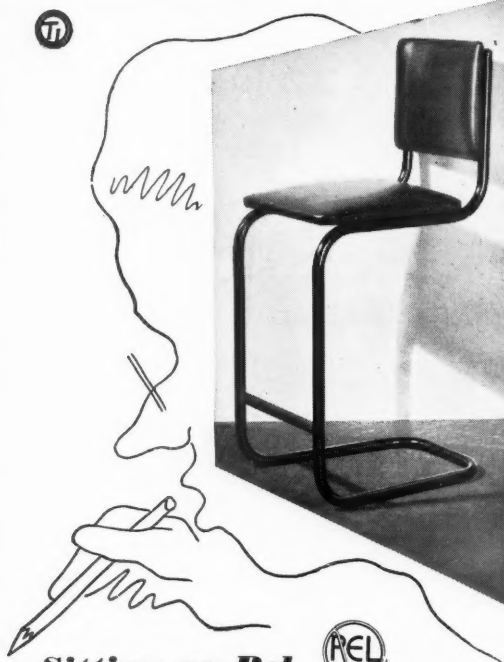
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